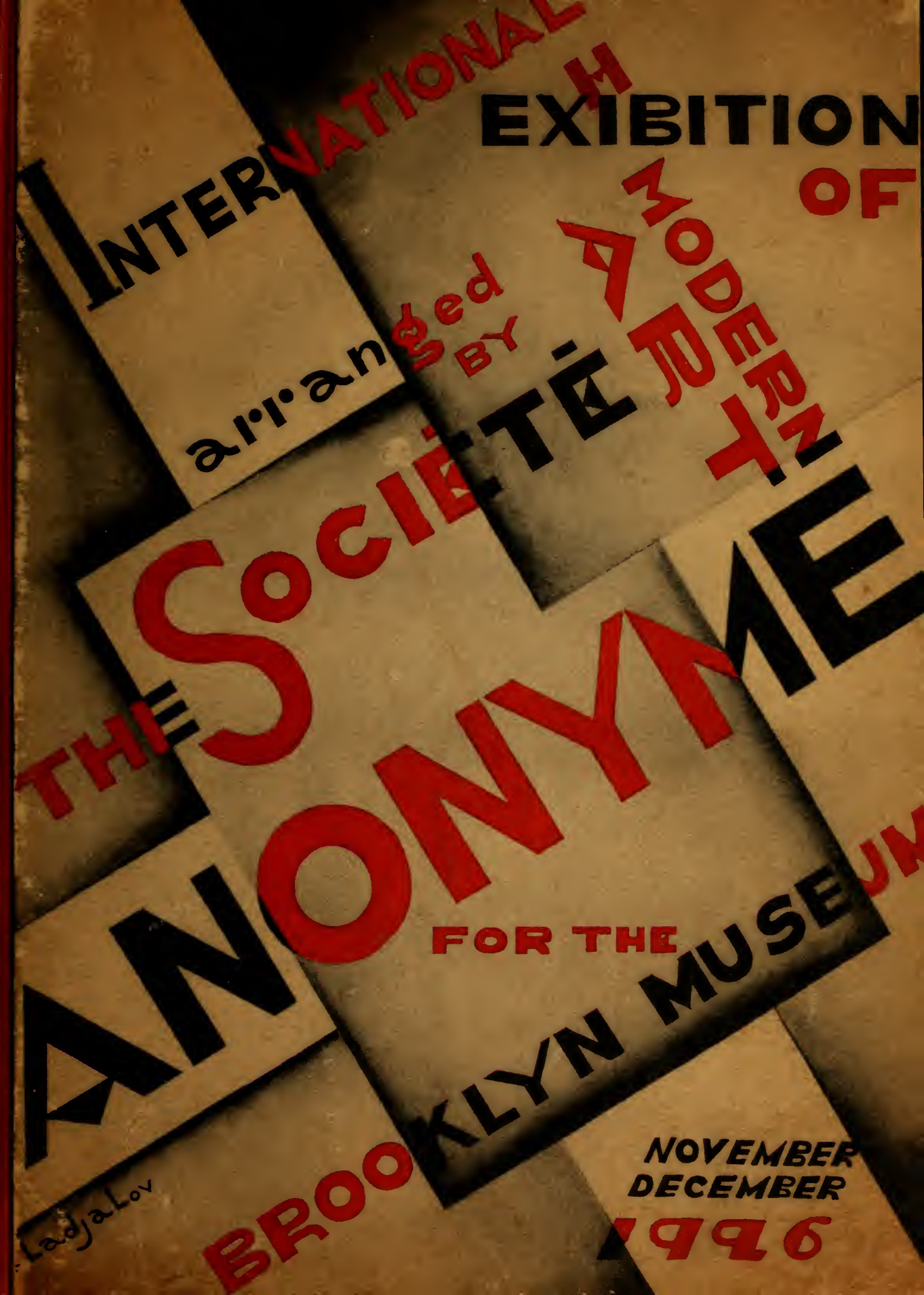

INTERNATIONAL
EXIBITION
OF
MODERN ART
arranged BY
THE SOCIÉTÉ
ANONYME
FOR THE
BROOKLYN MUSEUM
NOVEMBER
DECEMBER
1926
Ladjalov

Property of

The Hilla von Rebay Foundation

Blauer Kreis, 1922.
W. KANDINSKY

MODERN ART

TEXT BY KATHERINE S. DREIER

COMPOSED BY

KATHERINE S. DREIER & CONSTANTIN ALADJALOV

SOCIÉTÉ ANONYME—MUSEUM OF MODERN ART

NEW YORK—NEW YORK

THE HELLA VON REBAY FOUNDATION
77 MORNINGSIDE DRIVE
GREENS FARMS, CONNECTICUT 06436

Weisser Punkt, 1925.
W. KANDINSKY

TO

WASSILI KANDINSKY

this book is dedicated

As My Gift to His 60th Birthday,

and in recognition

Of the Thirty Years' Fight

which never abated

And is Carried On To-day

with the same

Vigor, Enthusiasm and Philosophic Calm,

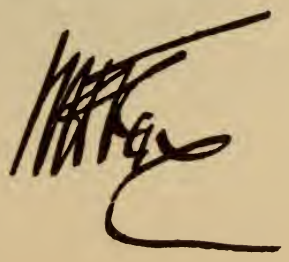
which he has always shown.

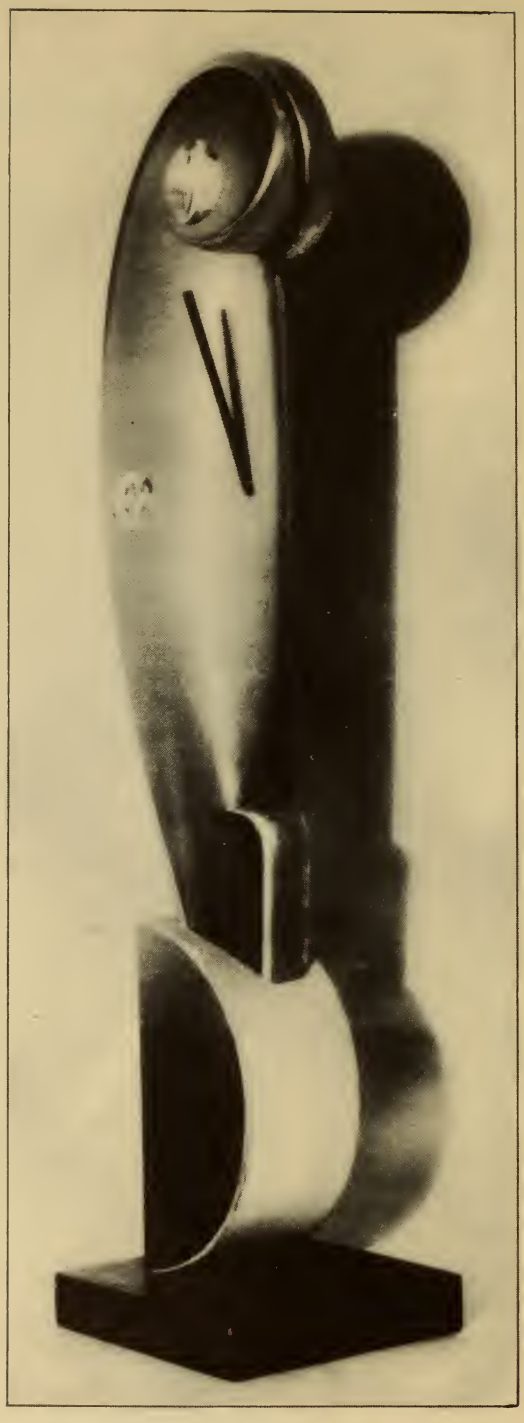
Still Life. FILLA

Introduction

NO matter what the opinion might be regarding the permanency of the movement presented by this exhibition of paintings and sculpture, it is beyond doubt that the tendency to break away from the tradition of Raphael is not local, nor is it merely the whimsical creation of the moment. It has its exponents and its followers in all countries, and even before the mental and social reactions brought about by the great War, "Modern Art" made its appearance in many notable exhibitions in this country and in Europe. Without at least a section devoted to works of this category, no contemporary exhibition can claim to display comprehensively the art of to-day.

The Brooklyn Museum does not, however, assume to take sides, either as advocate or opponent, in the controversies of contending schools. It does not believe that the development of taste can be forced by dicta on the part of the artists themselves, or of the critics, or of the art museums as expressed in their exhibitions. It remains with the public, as is shown by the history of art, to arrive at its own final judgments, unhampered by urging from any source whatever. In the conviction, however, that the public must see in order to judge, the Brooklyn Museum admits to its galleries all types of work which show real creative talent and power of original expression. It is a forum wherein is carried on, by graphic example, artistic discussion, which, after all, is vital to the progress of art.





"Z" by KAKABADZE

FOREWORD

THE dominant thought in assembling these groups was to show how universal Modern Art has become, and that instead of dying out, as its enemies are constantly proclaiming from the house-tops, it is growing in volume, strength and vigor as the years pass on.

To those of us who have watched the growth of this movement almost from its inception, one fact stands out specially clearly and that is that it appears not to be dependent, or to rest upon the reputation of a few well-known names, but has a vitality and strength, which inspires and leads even those of ordinary talent to heights which otherwise they would never reach. Like the saints of old, it is so infinitely bigger than any one man or than some personal conception of beauty as expressed in old and dying forms.

The secret of this power lies in the fact that cosmic forces are at work and with such potentiality enter the individual who perceives them that it clarifies his vision and sweeps him upwards to greater heights. It is bigger than any one nationality and carries the follower into a large cosmic movement which unites him in thought and feeling with groups throughout the world. Though this is true, it does not mean that it kills that strange quality which each nation stamps on its sons and daughters, but rather that nationality is no longer the whole substance, but a flavor which adds a charm.

Few people can distinguish on the whole the difference between Primitive Art and Modern Art. But when one searches deep into the origin which brought forth both, one finds a distinct difference. Primitive Art, according to all authorities, was the outgrowth of symbolism that dwelt among the tribes. It was a tribal expression and the artist was the tribe's craftsman, expressing in forms what each individual felt. The symbolism he expressed grew out of the people. The opposite is true of Modern Art. Modern Art is the outgrowth of a cosmic expression, which those who are sensitive respond to, but it has nothing to do with the people, for it is something beyond the people, being still in the future

for them. These artists, expressing Modern Art, are therefore the vanguards; they are proclaiming a new era, which is not only finding its expression in the art of painting or sculpture, but in architecture, music, literature, poetry, science and even politics.

Some nations respond more to the sensations through the eye than others. Some nations respond more to the emotions through the ear. In some nations the eye is so little trained to receive any emotion whatsoever, except those of a personal intimate nature, that they cannot even imagine such a phenomena, as emotion through painting, such as abstract music awakens. We Americans, as a people, belong rather to this latter group. The emotion of joy is attained through the eye by the average person amongst us only when he meets a loved one, or perhaps through the sparkle of sunlight, but it is a strange and new world to receive this same reaction when looking at a painting. That is why the old art in America still has such a deep hold on its people. It is not the art to which they respond, but the subject which it represents. That is why the American modern decorator has introduced that tragic attitude of starving a people esthetically, when he bans pictures from the walls of homes and claims that it is better to have no pictures at all than to have bad ones. But when one asks why bad ones, he cannot answer. If the esthetic emotion of joy was received through the eye to the extent that it is in some countries, such a condition could not exist. In consequence we are facing in America a very curious anomaly. From one angle it is the most stimulating country for any modern person to live in, for it is the one modern expression of life without a past. This, however, is so involuntary and has been so little perceived intellectually by us as a people, that you find a smaller audience in the appreciation for Modern Art here than you do in almost any other country. In Europe, where the artist is not nearly so stimulated towards modern reaction as in this country, there exists a larger appreciative audience—people who intellectually realize what the artist is striving for and though they live in an atmosphere far less up-to-date than we, they are conscious of it, whereas we are not. Hence this tragic illusion of the average modern

European artist, who desires not only to come to America but to bring his work, for they cannot realize how involuntary our modern reactions are.

The aim of the Societe Anonyme is educational and to stimulate thought and reaction in the world of art, to keep it vital and alive like a flowing stream, not a stagnant pool—therefore, it was meet for this assemblage to contain various groups which have never been shown here before.

One of the most important of these is Mondrian, whoafter twenty years of slow, steady development has reached a clarification of thought, as expressed in line and form, that has drawn unto itself a considerable group of vital young men and women. ——— Even more has his influence been felt along the line of architecture, or interior decorating, as we would call it. And here his influence has spread throughout all of Europe. Such men as Vantongerloo, Van Doesburg, such groups as the Bauhaus in Dessau, or Baumeister in Stuttgar, have all been filled with this cosmic feeling of a finer division of space and color within a room itself. No thought, which is cosmic, can, however, be claimed by any one individual and so though Mondrian has created for himself a position which is unique as a leader in this line of thought which has been taken over by architects, it has found early expression in other countries as well. For a long time it was customary in Russia to bring in a variation of colors within the same room and not to paint or paper all four walls alike, as we do. This thought has been most successfully expressed through the Bauhaus in various galleries in Germany, of which I have written in greater detail in connection with the exhibition of Moholy-Nagy in Dresden, which has been given a full page reproduction in this book, because of the room in which it was held.

But there are a number of other movements of equal importance. I presume Pevsner and Gabo's contribution to the importance of depth in sculpture in contrast to mere circumference, which Archipenko also introduced through his idea of the concave, is a very distinct contribution.

Or take Pevsner and Gabo's work in connection with kinetics, of which I speak at greater length in my introduction to Russia.

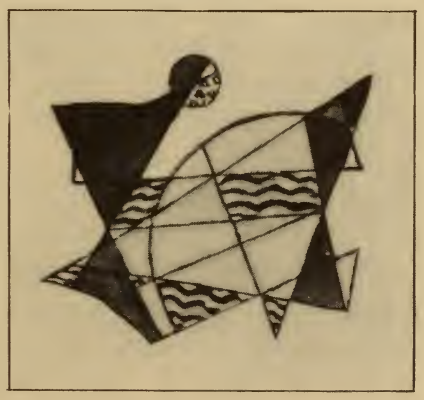
Or take Malevitch's theory, on which the Suprematists base their paintings, or Leger and Ozenfant's thought regarding "Interieurs Mecaniques" or De Chirico's "Interieurs Metaphysiques"—all these thoughts are of tremendous importance to the young painter or sculptor who receives through them a new pulsation of life, a new outlet for his artistic expression and emotions—for they are forces towards development and growth.

This book is the outgrowth of the International Exhibition of Modern Art held at the Brooklyn Museum. No one person could in so short a time have assembled so high a quality of paintings. It is, therefore, not the work of one person, but really represents the modern group of Europe, for my long experience and personal friendship with many of these artists made it possible for me to turn to them in all friendliness and ask their aid, which they gave with a generosity which only artists extend to each other, when the aim is art and not personal advancement. I, therefore, want to express my deep appreciation and thanks in this Foreword for the aid which was rendered in the selection of the works by Kandinsky of Russia, Mondrian of Holland, Campendonk and Kurt Schwitters of Germany, Bragaglia and Pannaggi of Italy, Leger of Paris and special thanks for the indefatigable energy which Marcel Duchamp rendered in gathering the works together in Paris and Helma Schwitters, the wife of Kurt Schwitters, in Germany.

But though this book is an outgrowth of the assemblage of these pictures, it would never have come into existence, but for the Manager of the Polygraphic Company of America, David Werblow, through whose courage, energy and vision this Special Catalog came into being. We had all hoped that it might be achieved, but it would after all have remained only a dream but for him —through him this collection will now go forth into the world to be a lasting stimulation to many a young spirit. If the Catalog could not have come into existence without the Polygraphic Company of America, neither could it have reached its height of beauty without the fine work of Constantine Aladjalov, who is responsible for the perfection of the title page, maps and the so-called advertisements—which are in

reality, however, little bouquets of appreciation which the Societe Anonyme through the kindness of others is able to present to its fellow fighters in the field of battle for greater life in the Arts.

When one considers that all this work has been done out of love, one realizes the vigor and vitality of the Modern Art Movement. Only cosmic forces can bring forth such response, for no one has the patience, the perseverance, to devote so much time and energy to a passing thing. The seed that is sown, one cannot escape. Much of it will not fall on friendly soil, but that is an old truth, whose law we know. If, however, any young talent is safeguarded from misdirected efforts by this Exhibition, or this book, in being true to itself, and not to feel the need of compromise with a public that does not yet understand, we will feel that we have served our purpose. Our work is to preserve the energy of art and direct it to future fruition. To encourage artists to be true to themselves and the vision that is God given. The greatest difficulty is to sustain the enthusiasm and the vision of one's youth in Art and the power of the modern movement is that those of us who have continued to keep true to our vision have not grown old.



AUSTRIA

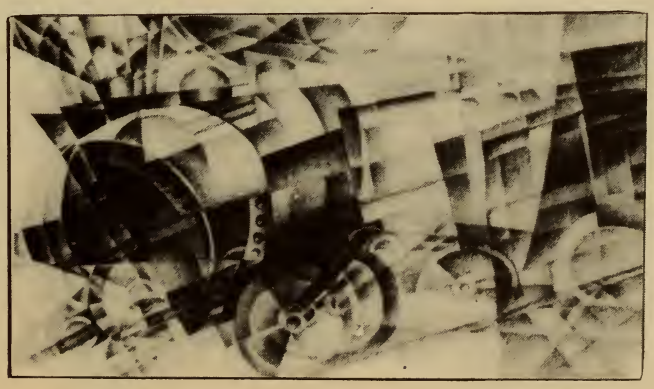
CIZEK

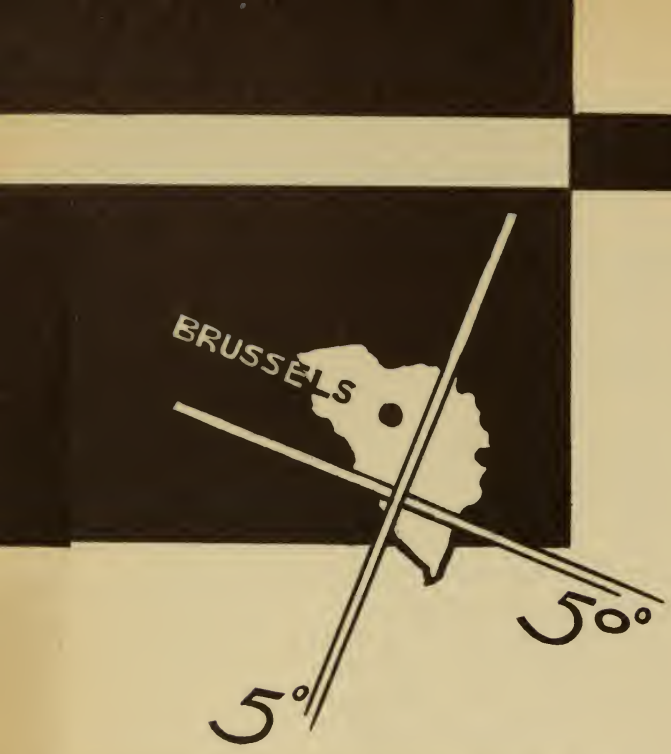
IN 1912 Professor Cizek developed a new form of approach towards art in his Department at the National Academy of Arts and Crafts in Vienna, for his pupils to follow, which he called "Kinetismus," or the awakening of the eye. His chief note in teaching has always been not to teach, but to permit the individual to grow and like a plant to train it to be true to itself and bring forth its own peculiar fruit. Later when France developed the new approach to art which it called Cubism and Germany that which it called Expressionism, he added the following sub-titles to those two: for Expressionism the awakening of feeling and for Cubism the awakening of the brain. Therefore, to him these three new approaches were of value

and importance. For to him the art of the teacher is to awaken new power. The art of Expressionism is to awaken feeling; the art of Cubism is to awaken the brain, and the art of Kinetismus is to awaken the eye. New feeling, new thinking, new seeing.

In his classes Professor Cizek developed the intellectual principles of rhythmic creation. He teaches that out of the crystallization of these living rhythms proceeded the new ornaments of our time. One of the points most emphasized in his teaching is to make his pupils conscious of the period in which they live and the forces that go towards creating it. Few Americans, who are so impressed with Professor Cizek's Saturday Mornings when he permits any child in Vienna to come and paint or draw in the big empty schoolrooms under his charge, realize that that is not his main work—but rather a corollary—and that his chief work is to introduce the spirit of our Time into the creative work of his pupils—to have his pupils create—not copy the old designs, no matter how beautiful—for they belong to the past while his pupils belong to the present, the Now.

Unfortunately, on account of ill-health, Professor Cizek was not able to place at my disposal the group of sculptures and paintings by himself and his pupils, which I had selected to bring over and, therefore, his group is represented by only one of his most gifted pupils. Her work which was sent, however, belongs to the decorative arts rather than to the art of painting or sculpture—this is Erika Klien.





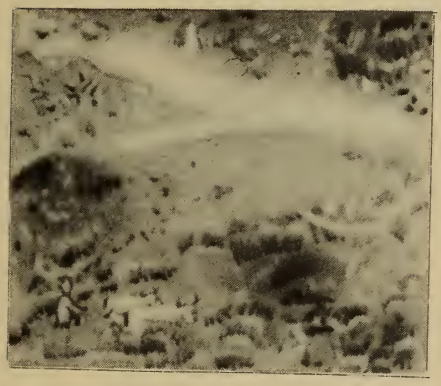
BELGIUM

SERVRANCKX

BORN in Belgium 1897. First exhibition Brussels 1917. After the war an exhibition was organized to travel throughout Europe. This is his first appearance in the United States. He is a painter of distinction in his own country and was a member of the Belgian Commission to the International Exposition of Decorative Art, Paris, 1925 when he won the Gold Medal. Also designer of modern furniture, where simplicity is emphasized.

To quote Wies Moens, the Flemish poet:—"With fullness and abundance he incarnates the artistic ideals of the new generation in his art."

The Funeral



Spring

Children at Play

PAPAZOFF

BULGARIA

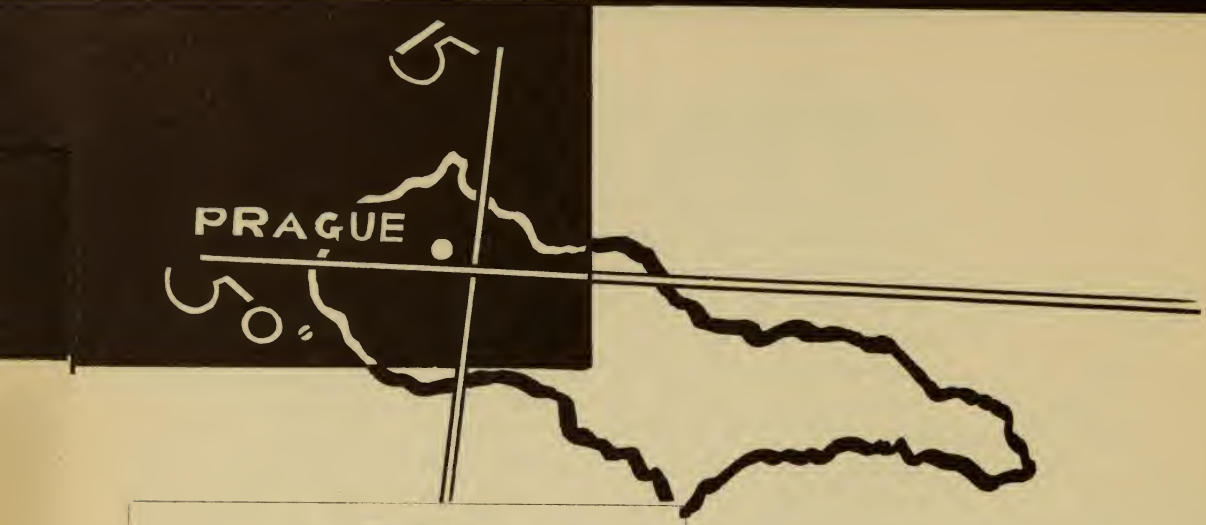
BORN in Bulgaria among the mountain peasants, whose life he expresses with rare enchantment. His sensitiveness to nature and to the atmospheric aspects of his country he renders through a very individual form. He studied to be an architect, but has devoted himself more to painting since coming to Paris.

3048710 Sq. Miles

LAWREN HARRIS was born at Brantford, Ontario, Canada, in 1885. When 19 he went to Europe to study art for three years in France, Germany and Italy. In 1907 he returned to Canada, where he has lived and worked ever since, collecting about him the group called "SEVEN," all of whom live in or near Toronto. They began with a realistic point of view, passing through a decorative point of view and ending through the process of summarization in a definite plastic statement of ideas, that with the years has come to possess artistic clarity.

In 1911 Lawren Harris and a

friend built the first and only studio building in Canada, which has since become the gathering and working center of nearly all original talents of the country. Through its influence, directly or indirectly, has come nearly all modern work in Canada, particularly such work which has a distinctive Canadian outlook. For rightly or wrongly Lawren Harris feels that a people can be united only through its creations and therefore they must create their own artistic idioms before they can become articulate as a people and commence to live in profound reality. This self-achievement of a people permits them to then comprehend and understand the works of others.



EMIL FILLA

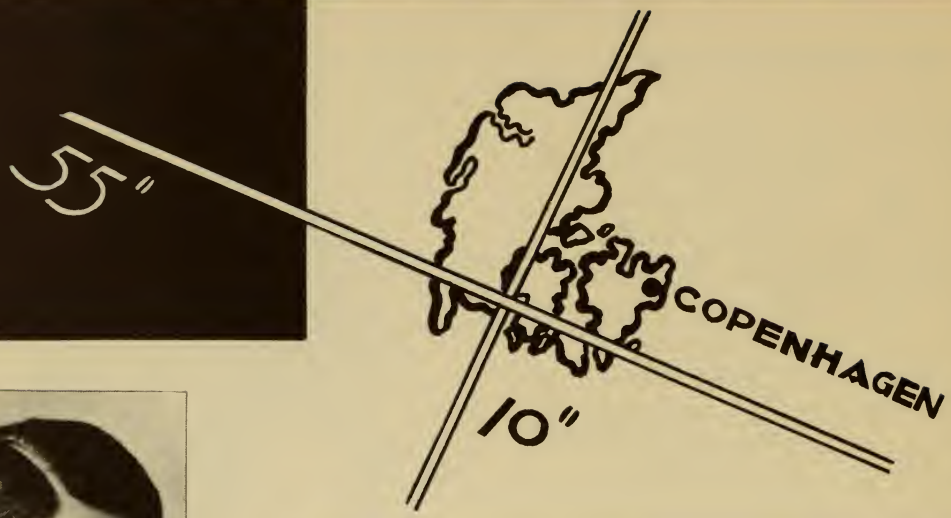
CZECHOSLOVAKIA

BORN in Chropyu, Moravia, April 3rd, 1882. He first attended college, then passed through commercial training, but finally decided to take up art and went to Prague to study. His first exhibition took place in 1906 in Prague. Just prior to the war he went to Paris for a short time. During the war he represented his country as attache at the Embassy in Holland. In 1919 he became secretary of the Czechoslovakian Legation, which position he resigned a year later to devote himself to painting. He is a fine sensitive painter and his works are in the National Gallery at Prague as well as in some private collections both in Prague and in Germany. Especially is he represented in the private collection of the Director of the National Museum at Prague, who has a remarkably complete collection of paintings both by Filla and by Picasso.

GUTFREUND

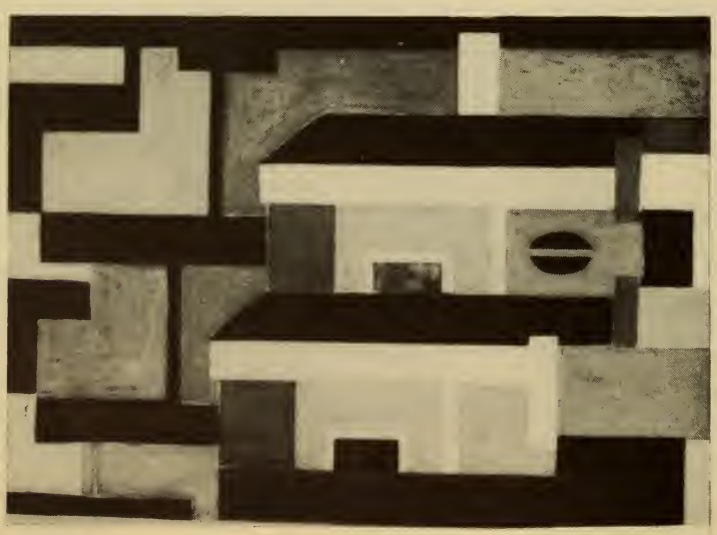
BORN in a small town of Czechoslovakia in 1889. When he was twenty he went to study under Bourdelle in Paris for one year, then returned to Prague to work. In 1914 just before the war broke out he went back and being in Paris at that time he joined the Foreign Legion as a volunteer. In 1920 he returned to Prague where he has lived ever since. He has designed many public

monuments. The one he values most is a memorial to Bozena Ne Mcova, which represents an episode out of Gutfreund's own childhood, when he had the rare privilege of meeting this creator of fairy stories. Like Rodin's "Bourgeois de Calais," the group stands life-size on a green with flowers, Mcova as an old woman gathering the neighbors' children unto herself. Personally his terra cotta statues representing everyday life, as the one reproduced here, which he calls "Business," through their humor and intensity are his most modern expression. He is also represented at the National Museum in Prague.



DENMARK

BORN in Denmark, where she lay the foundation of her personality and studies, after which she went to Berlin to continue her painting. Recently she has come to Paris and joined the group of young artists who have gathered around Leger. However, she has kept her own personality intact and is considered by Leger as one of the most gifted of the group.



FRANCISCA CLAUSEN

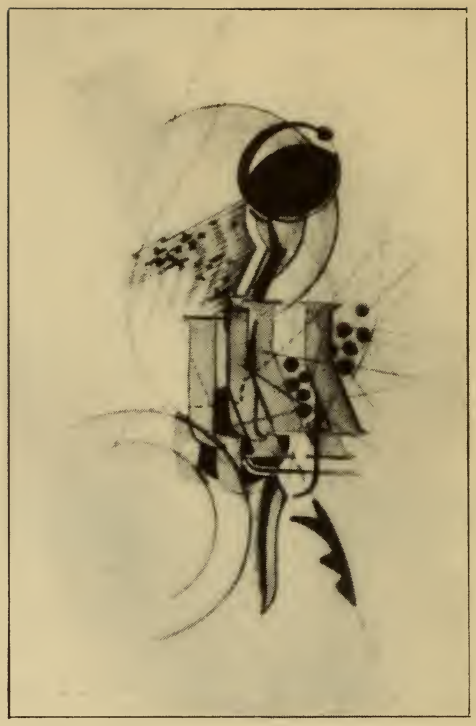
THE VILLAGE

STORM-PETERSEN

THROUGHOUT the world the name of "Der Sturm" is now known as one of the first and most aggressive groups to fight for Modernism during the last twenty years and with the name of "Der Sturm" are associated the two leading spirits Herwarth Walden and Dr. Bluemner. But it was Herwarth Walden, who, feeling and seeing the vision of Modern Art, went out on the streets of Berlin to sell his penny paper which was fighting for this idea. That out of this street selling episode so big and vital an influence should have grown as "Der Sturm" has been for the last seventeen years, is amazing and shows that it has a life beyond that of its founders. Nowhere throughtout the world has there appeared an organization along the lines of Modern Art just like "Der Sturm." Not only has it its own galleries, where Modern Art is shown, but once a week in these same galleries there are held the so-called "Sturm Abende," where modern Music, Modern Recitation or Modern Dancing are enacted. Besides this they have a publishing house, which issues their magazine and prints the various books on Modern Art, Music and Poetry. But not content with all this, they have an excellent book shop—a most complete modern book shop, where one can buy the current magazines on Modern Art from throughout Europe.

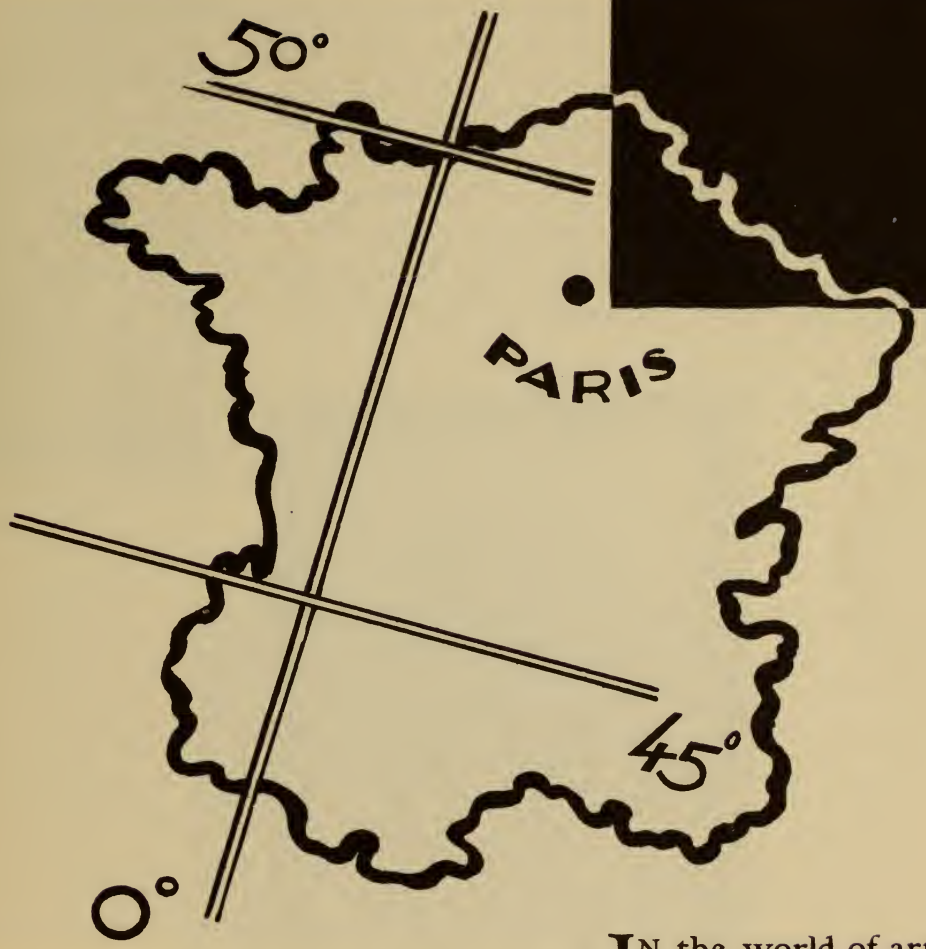
Among the many to whom "Der Sturm" has been an inspiration, is Robert Storm-Petersen, born September 9th, 1882, who since 1913 has exhibited his charming and individual water colors. "Der Sturm" has also published his books and whenever in Berlin he enjoys giving his recitations and entertaining cabaret numbers at "Der Sturm" evenings.

ENGLAND



LETT HAINES

HE is the only Englishman whose work I have seen or come across which shows an understanding of what the Modernists claim as their point of view. He must live in an airship, as he is back and forth between London and Paris so much. He is still a young man.



FRANCE

IN the world of art Paris is France. In this way France differs from almost every other European country, for in all other countries there are groups scattered invarious cities, but in France Paris alone collects everybody unto herself.

What is the charm of Paris? It is that for centuries Paris has been the seat of learning and intellectuality. There is an intellectual freedom in Paris which one does not find elsewhere, yet from the French point of view this freedom must always be bounded by a finesse—therein lies its charm and its stimulating influence, as well as its danger. The weak it over-refines, but the strong it teaches to harness their forces. It is this contest which is so stimulating.

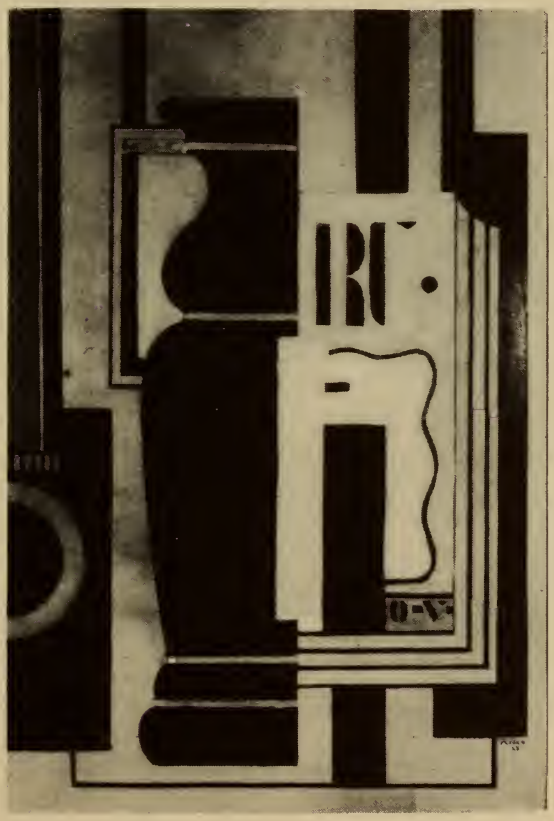
At the time of the Renaissance all European artists flocked to Rome. For the last fifty years all artists throughout the world have flocked to Paris. It has become the international meeting-ground and yet it is a mistake to think that one can find all art in Paris. The artists of other nations come and go—but they do not all stay. And it is here where most Americans make their greatest mistake, when they think that they can find all art in Paris, since Paris is the meeting-ground for all artists.

BRAQUE

ONE of the great leaders of the modern movement, according to the world—in actuality an excellent artist who was tremendously impressed with this vision in his youth. Since arriving at middle age, he has lost his fighting quality, but has remained an excellent painter.

LEGER

ONE of the most vigorous personalities in the world of Modern Art in Paris to-day, who has gathered a large international group of fine young painters about him.. His art finds expression not only in paintings, but in wall decorations and in the theatre. He developed slowly and steadily and now in middle life has retained the full vigor and vision of his youth.



LEGRAIN

FOR years the problem of framing modern paintings has upset every modern artist. The result has been to abandon frames on the whole, but there are always certain circumstances under which a frame is necessary in order to isolate a picture from its surroundings. With this in view Pierre Legrain, the famous French book binder, whose exhibition of bindings met with such distinction when held at the Seligman Galleries in New York in 1925, has devoted his spare time to solving this problem and has met with the same distinguished success in many of his frames. Nothing can be more beautiful than some of the frames he designed for a Marie Laurencin, or for a Picasso. The frame reproduced here was designed specially for this picture and in its coating of light varnished wood and brilliant reflected silver blocks, he adds a new note to Villon's picture called "Song."

VILLON

THEY tell a very charming story about Gaston Duchamp. His father, a lawyer of great distinction, was distressed when his oldest son showed such curious tendencies in his art. His son, not wishing to grieve his father by making his name appear ridiculous, took the name of Jacques Villon for his artistic work. Then the second son, Raymond Duchamp, showed similar tendencies not only as a sculptor, but as an architect, but as he was his brother's junior by several years, the father heaved a sigh and permitted him to use the hyphenated name of Duchamp-Villon, since by this time the name of Villon was treated with respect throughout the world of art. When his youngest son, Marcel Duchamp, showed even greater tendencies toward this new peculiar mental bent in the artistic world, his father capitulated entirely, feeling that he was facing a force stronger than any personal prejudice. The three brothers were three of the primary movers of the cubistic movement in Paris when it was born. Though Picasso and Braque have been the names the world has accredited, without the fine silent work of these men, I doubt whether the movement would have grown or taken such deep root in France as it has.

Besides the fine creative work along cubistic lines, Villon has developed a perfection in reproducing other masters through color etching as has only been reached by one or two craftsmen in Germany. His reproductions of Cezanne's water colors, like those reproduced in Germany, cannot be distinguished from an original except by experts.

Song by Jacques Villon.

Frame by Pierre Legrain

Albert Gleizes

GLEIZES AND METZINGER

TWO more members of that famous original French Cubist group, Albert Gleizes and Metzinger, helped to build up the fame of Cubism through their joint book issued in 1912. For books travel farther than paintings and help many a person to bridge the chasm which their prejudices create. Gleizes' work reproduced here, represents his later period, where he has made

a study of flat design for wall decorations. Metzinger, in turn, has gone back to more realistic rendering, though one feels the influence of the early cubistic training through the severity of outline and the accentuation of design.

DUCHAMP-VILLON

ONE of the three brothers who unfortunately lost his life during the war. He was a little more than thirty when death claimed him. His most famous works are his Head of Beaudelaire, The Seated Figure, The Cock and his reliefs.

ARP

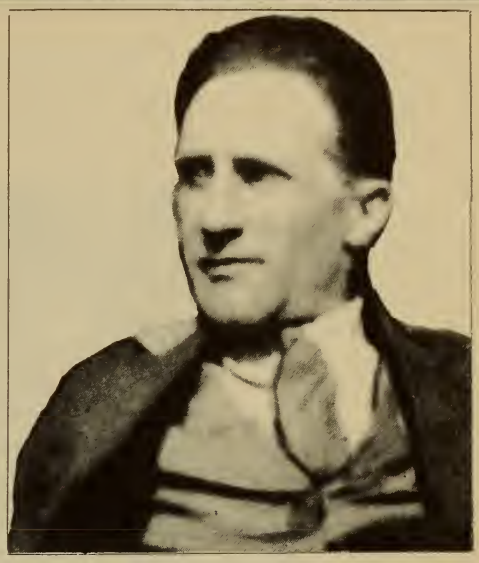
BORN at Strassbourg in the late 80's, he is now a Frenchman, though many of his writings still appear in the German language. In 1917 he started with Tzara in Switzerland, the Dadaist movement and is one of the few real Dadaists. For to be a Dadaist you must be conscious and deliberate about it. There is nothing haphazard or accidental. The Dadaists claim that beauty exists everywhere—it is only the senses through the mind that can give expression to it. Art per se does not exist. Arp is now a Surrealiste. His work is to be found at the museums in Hannover and in Munster, as well as in many private collections.

PICABIA

BORN in Paris in the late 70's of a French mother and a Spanish father. At the early age of seventeen, he already exhibited in the official Salons of Paris. Later he joined the Cubists in their attack on academic forms in art. In 1917 he became the French leader of the Dadaist movement in writing as well as painting, for he has a brilliant searching mind, which is given especially to paradoxes. He was the chief editor and promoter of "391," the European compliment to Stieglitz' "291." Since 1924 he has created pictures by using materials instead of paint. There is a constant growing demand in the minds of many modern artists that another medium should be looked for. To those who do not feel this need, these experiments seem ridiculous. But to those who realize that it is a searching to meet a new quality and has achieved actual results, it meets with intelligent criticism.

He has exhibited since 1915 in New York both at "291" and at the Societe Anonyme.

MARCEL DUCHAMP



BORN in the late 80's, like Arp he is one of the few real Dadaists, but instead of joining groups and creating movements as Arp does, he has always remained a free lance, throwing his weight into the balance for greater freedom of thought and expression. He belongs to the few favored artists whose works have always a market. No collection seems complete without a Duchamp and yet there are so few to be had.

LA NOCE

SUZANNE DUCHAMP

SUZANNE DUCHAMP, a sister of the three brilliant brothers and the wife of Jean Crotti, is a regular exhibitor at the Independants and the Autumn Salon in Paris. In 1916 she took up the subjective reactions towards subjects, returning in her paintings to a synthesis of reality which is seen in her picture entitled "Marriage," reproduced here.

SUZANNE PHOCAS

ENFANT AVEC CHIEN

ONE of the joys in assembling a work of this kind are the unexpected artists one discovers, and nothing gave me more pleasure than when I ran across "Travestis," at the Societe des Independants in Paris this season. The fineness of the quality of her work and the conviction with which it was rendered appeared all the more amazing when after meeting her I discovered she was not yet thirty. She was so absolutely unspoiled in her sincerity and the naive purity of her work is part of her own personality.

ARMAND NAU was born in France in 1902, a gifted youth, full of talent, for whom life moves far too slowly in allowing him to express that which is within him. He is full of the possibilities of Modern Art in its various expressions and as far as I could ascertain was the first to apply it to flooring, which the famous modern French architect Mallet Stevens used in one of his buildings at the big International Exposition of Decorative Arts in Paris in 1925 and which is reproduced here.

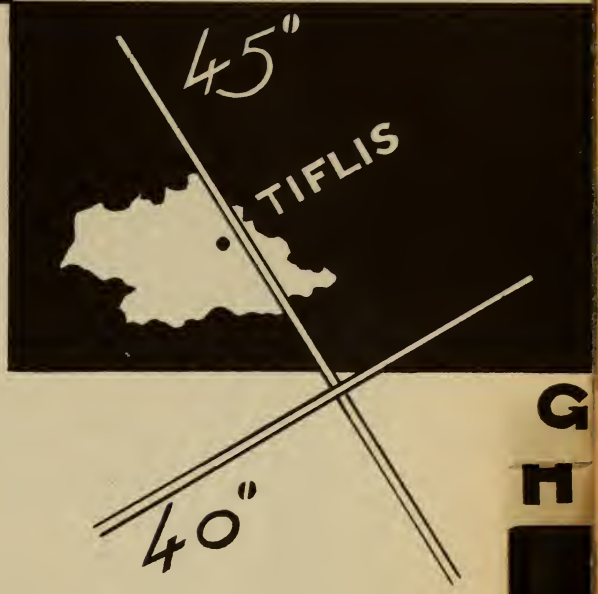
NAU

MARCELLE CAHN was born in Strassbourg. After the usual conventional studies she fell upon the vision and possibilities that Modern Art reveals. She came to Paris to study under Ozenfant and Leger who were deep in their research studies of the mecanisme interieur, which problem she has taken up with fresh vitality and vigor. Her work stands out and was finely commented upon by the critics in that interesting exhibition "L'Art d'Aujourd'hui" which was held in Paris last year.

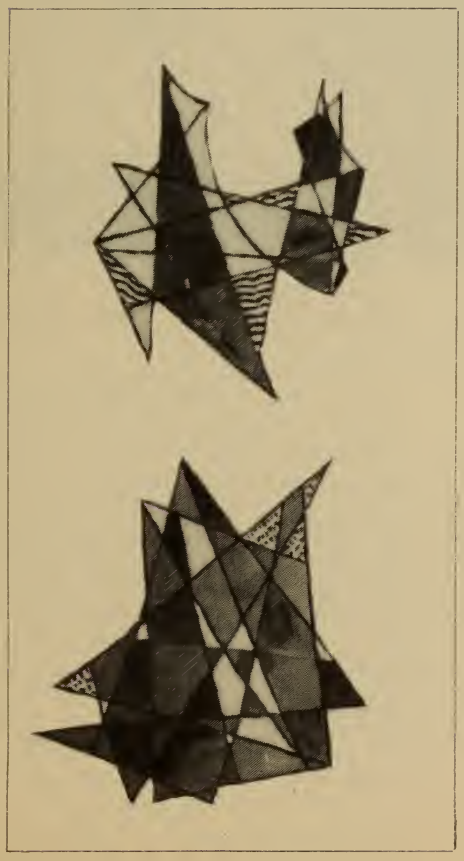
CAHN

VALMIER

BORN at Angouleme the tenth of April 1886. Like many of the French artists of his generation, he is the spiritual descendant of Paul Cezanne. From the beginning his desire was to continue the research begun by Cezanne, but felt that a better realization of these ideals would be reached, if he submitted himself to the strict discipline of the Ecole des Beaux Arts which he attended for four years. Like many modern Frenchmen he is turning to the theatre, as well as painting pictures and has from time to time made the decor and the costumes for the comedies of the Champs Elysees, l'Atelier et le Theatre, l'Art et l'Action and for the Franco-American Association. This winter Adolphe Bolm, of the Ballet Russe, is presenting in Chicago and Boston Valmier's Ballet "The Farce of Pont Neuf."



GEORGIA



KAKABADZE

THERE are few spirits who devote themselves so continuously to research as Kakabadze, ardent supporter of independent Georgia, who now makes his home in Paris. Trained as a scientist and for many years teacher of natural sciences in Moscow, he is unceasingly searching for new forms and new sensations of the eye which have brought about some beautiful results. His works are to be found in the National Museum at Tiflis. His most profound study has been the three dimensions in the two dimensional form—an illusion of the eye.

FRANZ MARC

GERMANY

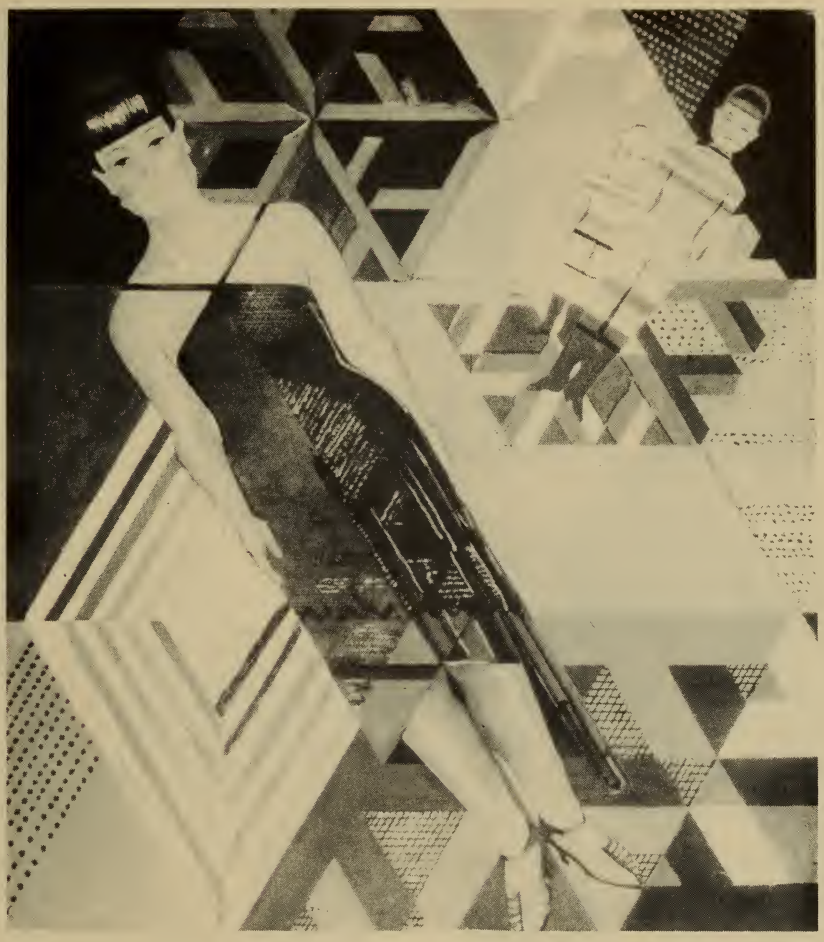
IN the death of Franz Marc, Germany lost one of her greatest artists of all times. It was he who with Kandinsky of Russia, who had come to Munich in 1907, founded the modern movement in Germany. They gathered unto themselves many important men and termed themselves "Die Blauen Reiter," publishing a book regarding their activities along the lines of poetry, music and painting in 1910. Born February 8th, 1880, in Munich, Marc was the son of the well-known painter of that period, Wilhelm Marc, and was thoroughly trained in the Munich School. He was, however, too vital a personality and soon started his remarkable research into animal life, for to him all animals have a soul. He it was who evolved the theory that you can best express animal

REHE by FRANZ MARC

life through terms of color and not alone through realism. The unfathomable qualities in the horse he expressed with blue, the sunny disposition of a cow he expressed through yellow, hence his so-called yellow cow and blue horses. He emphasized the mystery of animal life through this color combination and went deep into the psychologicial study of each animal group. His finest works are found in the private collection of Bernhard Koehler, Berlin, for it was he who inspired Mr. Koehler with the new vision in art and taught him to see what they were striving for. No German museum considers itself complete without a Marc and I, therefore, consider myself most fortunate in securing two to be exhibited in this country. His tragic death during the war was a great loss to the whole world. In 1920, after his death, his letters were assembled with many of his brilliant aphorisms written in the field of battle and one of the most profound and challenging is his famous one "Traditions are beautiful things, but only the creation of traditions, not living after them."

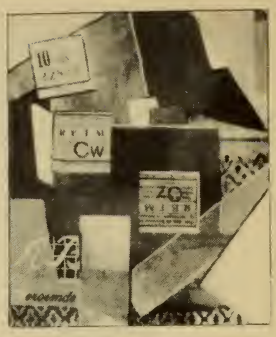
CAMPENDONK

AMONG those who were inspired by Franz Marc and Kandinsky, when only a lad of eighteen, was Campendonk, born November 3rd, 1889, who has since become a leader in art of South Germany. Though he lived for many years near Munich, he remained true to the traditions of the Rhine and the mysticism of the Rhenish Painters. He belongs to the vigorous personalities who transmute their love and understanding of art into all forms. Because of his marvelous sense of color, he was asked by the manufacturers to teach color value to the Rhenish silk weavers. His decors for the theatre have attracted widespread interest.



JOHANN MOLZAHN

BORN May 21st, 1892, in Duisburg. Served during the war. Since 1924 teacher of Graphic at the Academy of Arts and Crafts, Magdeburg. One of the most vigorous and original of the German group. His conviction is that art alone has the living quality which permits of the reconstruction of the present and our preparation for the future. The art of the last twenty years will one day be recognized as a center of civilizing force.



MERZ

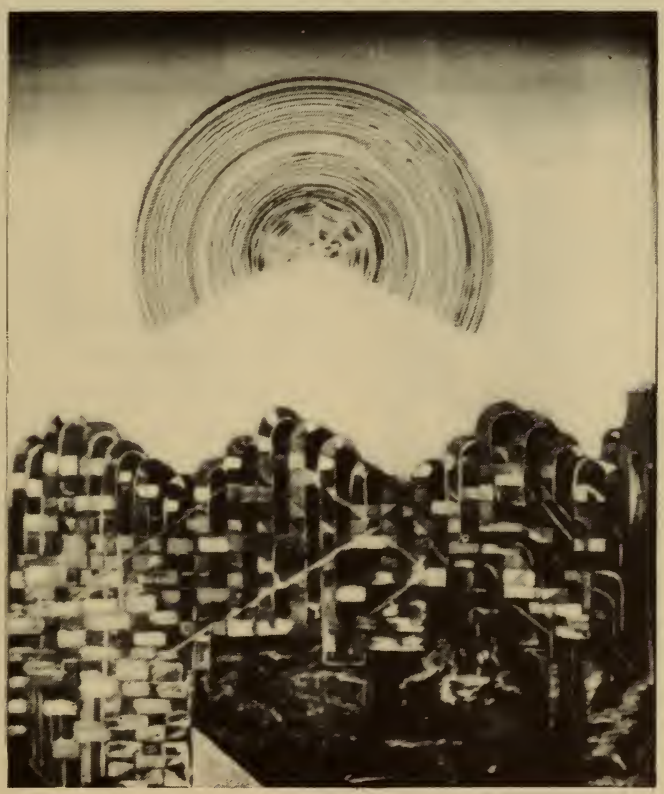
He edits a magazine called "Merz," which he founded in 1922.

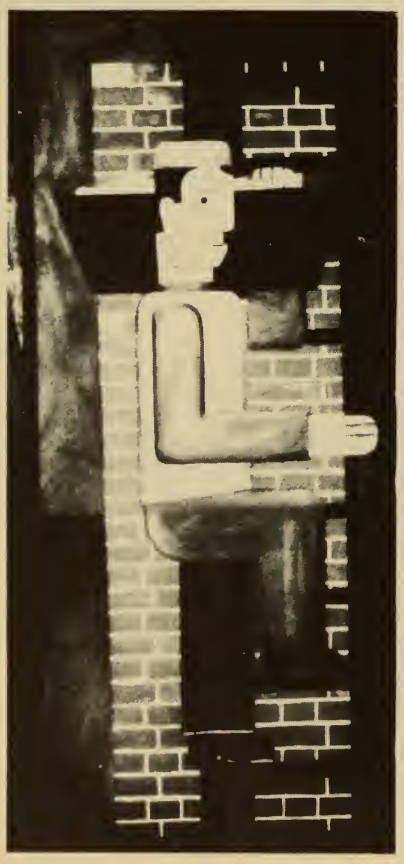
KURT SCHWITTERS

BORN June 20th, 1887, in Hanover. Received a thorough academic training in the arts. One of the most brilliant and original painters and thinkers of today. Not only versed and gifted in the art of painting, but also as a writer. His fairy stories have a charm equal to those of Grimm and Hans Anderson. His most original work is the creation of the "Laut Sonate," a sound poem made through the reiteration of numbers, consonants, vowels and sounds with amazing effect. He was also the first to create a new technique for his pictures in the choosing of other material than paint. These pictures he calls "Merz Bilder."

MAX ERNST

A RARE delicate temperament with the mysticism of the old masters of the Rhineland, from whence he came. In 1919 he became the leader of the South German Dadaist Movement. After the war he went to Paris in 1922, where he joined the Surrealistes, when they separated from the Dadaists in 1924.





SEIVERT

BORN in Cologne, March 9th, 1894, of strong Catholic ancestors. Suffered through ill-health all his life. The Catholic Church lending its approval to warfare during the big war, turned him into a Marxian, since which time he has tried to help social conditions through his art. Out of the abstract art he has evolved a constructive realism, from which he desires to remove all sentimentality and charm, so that the pictures may speak with greater virility. He expects thereby to emphasize conditions and through the tensions within the frame of the picture to force the realization between reality and life. He is a regular contributor to "Die Aktion," Berlin and an occasional contributor to the "Workers' Dreadnought," London, and the "Laborer," Chicago. His paintings are in the Reiff Museum Aachen, Ruhmes Halle Barmen, Wallraf-Richertz Museum Cologne, Kunsthalle Dusseldorf and in the Academy of Learning, Moscow.

HOERLE

BORN in Cologne 1895, a friend and co-worker with Seivert, with whom he founded a new method which he describes as follows.

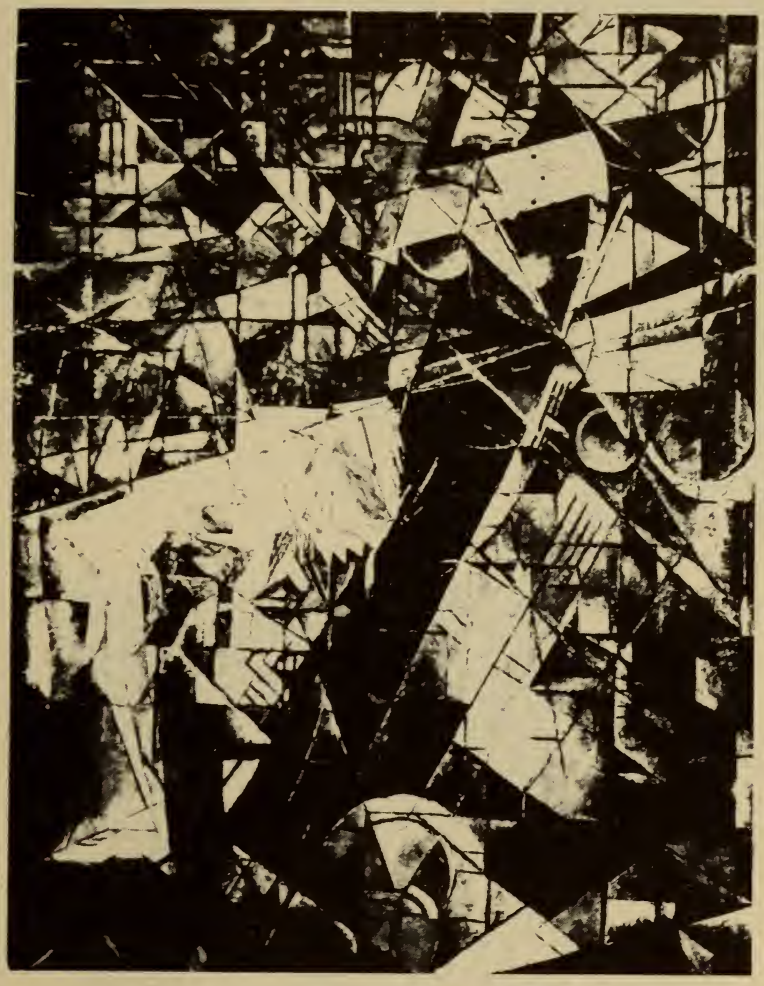
ABSOLUTE RELATIVITY IN PAINTING.

THE RESULT IS TOTALISM.

TOTALISM IS GOOD FOR CHANGING THE WORLD.

MUNTER-KANDINSKY

ONE of the group of the original "Blaue Reiter," founded by Franz Marc and Wassili Kandinsky. Born in Berlin. Thoroughly trained along academic lines. Has exhibited in Germany, Russia, Paris, Sweden and Denmark. Her pictures are in the private collections of Mrs. Eddy, Chicago and Bernhard Koehler, Berlin, besides in less well-known private collections throughout Germany, Scandinavia, America and Russia. A strong personality which she has kept intact.

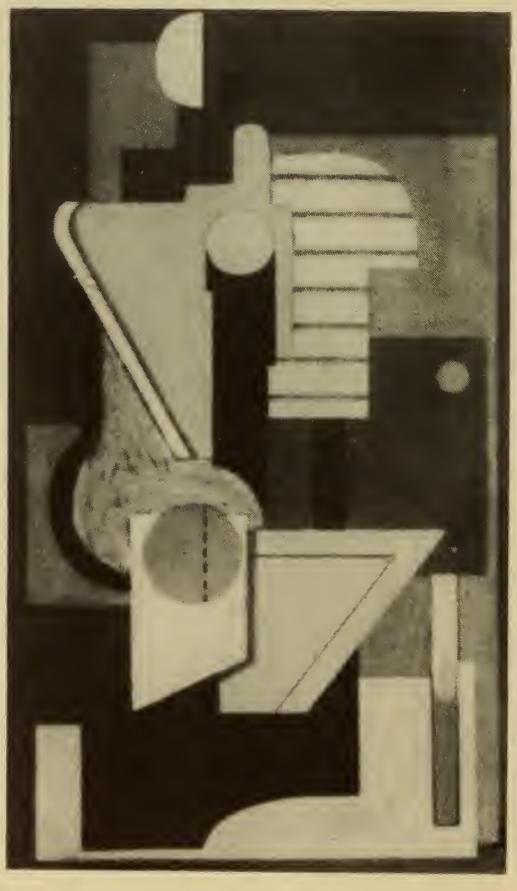


ONE of the original group of "Der Sturm" and of the cubist group in Paris in 1912. Stuckenberg returned to Germany in 1914, when the war broke out and settled near Munich in the little village where Campendonk and Marc also lived. Because of his illness he was unable to serve in the war and in time had to return home to Delmhorst near Bremen, where many years were actually spent in the hospital where he was completely bed-ridden. This forced him to withdraw from all activities in the world of art, except his expression in water color which showed the same vigor, originality and beauty of color that have always been his.

Fritz Stuckenberg

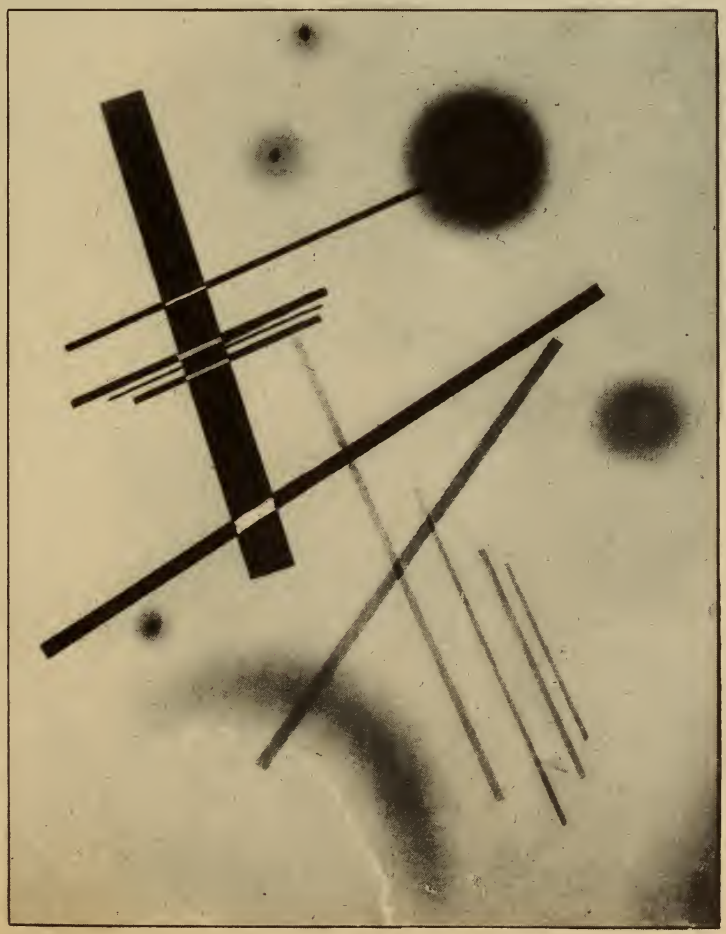
BAUMEISTER

THIS is Baumeister's first appearance in America. Born January 22nd, 1889, in Stuttgart, he completed his academic education in that city. Here he was considered absolutely untalented and was only promoted because the teacher in the class above had no pupils. Suddenly a master appeared in the school who taught the vision of Cezanne. This opened the door for Baumeister's pent-up talent and in 1913 he had his first exhibition in "Der Sturm," of which he is a member. Since then he has become a recognized power throughout Europe and is one of the most honored painters by Leger's group in Paris. His paintings are to be found in the Folkwang Museum Essen, Badische Staatsgallerie Carlsruhe, Gabrielson Goetheborg, Kissling Zurich, Neuport Zurich and in many well known collections in Berlin, Paris and The Hague. He also belongs to the group which is especially interested in "Raum Konstruktion," the division of color space within a room. He lives and works in Stuttgart.



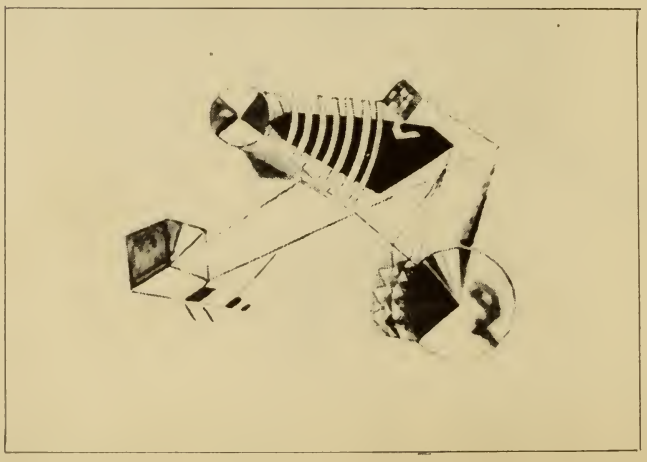
BUCHHEISTER

MEMBER of "Der Sturm." When asked to send a short biographical sketch of himself, he sent the following: "Do you know a remedy against Philistinism? I am a terrible Philistine. Sad but true, as one sees fit to think—but it is true. Strange the way "Der Sturm" constantly needs abstract pictures, which at the same time have to be good. Do you know anybody who is more energetic for art than "Der Sturm?" You know no one, neither do I. Do you know a method how to shake abstract pictures out of one's sleeve? It cannot be done—therefore, one has to work like a Philistine—consecutively—constantly work."



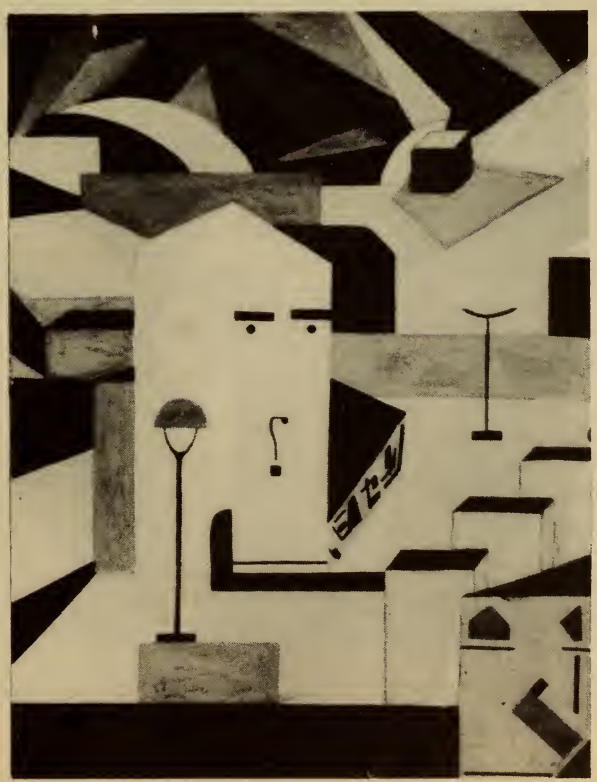
KESTING

MEMBER of "Der Sturm." Born in Dresden in 1892. Thoroughly trained in the academic arts until he became a virtuoso, which, however, brought him no spiritual contentment. He discarded it all and began to amuse himself by working with odds and ends of material at hand. Through this his first abstract work appeared which brought personal satisfaction and in 1922 he had his first exhibition at "Der Sturm."



KUETHE

MEMBER of "Der Sturm." Born September 6th, 1898, in Siegen, Germany. He sent the following manifesto when asked for a short biographical sketch: "I found I could paint when I decided to live without any protecting walls, such as a lying humanity surrounds itself with in order to hide from itself. In 'Der Sturm' I found an expression of a conception of life, which shows that life must be lived because of life—that that is its own purpose. I exhibited for the first time in 1925 at 'Der Sturm.'"

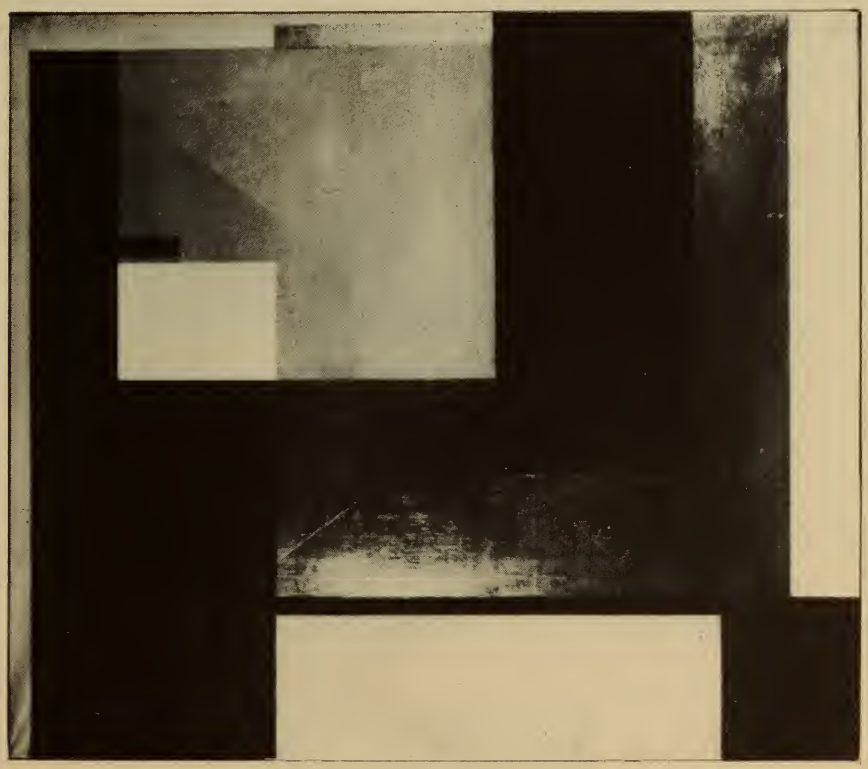


VORDEMBERGE

BORN the 17th of November 1899 in Osnabrueck. A young radical who moved to Hanover to join Hans Nietzschke in creating a group called "K." Exhibited since 1924 in Hanover, Berlin and Paris. His works are in the private collections in Berlin, Hanover, Zelle, Dresden, Cologne, Osnabrueck, London and Paris.

NIETZSCHKE

BORN 1902 in Hanover, the son of an architect, he received his thorough academic training in that city. After tremendous inward upheaval he progressed from architecture to pure abstract painting and is now finding his way from pure abstract painting to modern architecture. Simplicity is the ruling keynote of this modern European architecture which has found such definite expression through architects like Gropius of the Bauhaus, and Oud and Luthmann of Holland. Nietzschke exhibited in Hanover, Berlin and Paris. This is his first introduction to New York.



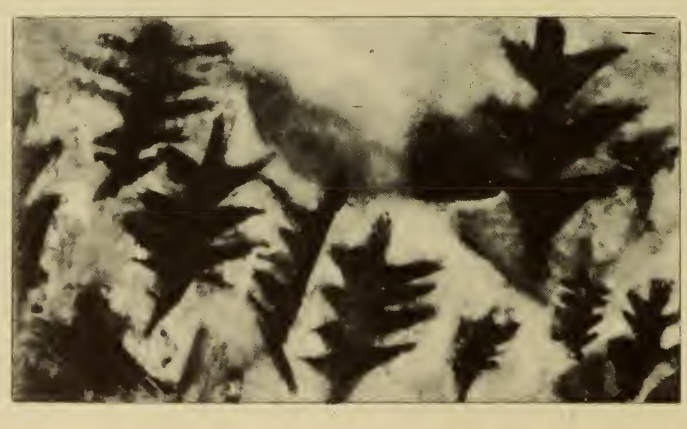
KAETHE STEINITZ

BORN in 1889 in Oberschlesien. Was educated in Berlin. Studied art under Corinth, but received her deeper training in art through her travels in France, Italy and Spain, where she studied the old and modern masters. In 1913 she married Dr. Ernst Steinitz and is the mother of three children.

In 1924 she founded with Kurt Schwitters the "Apossverlag," which is created out of the following words:

Aktiv,	paradox,	ohne Sentiment,	sensibel
Active,	paradoxical,	without sentiment,	sensitive

which she feels can be used as a rule of life.



WINTER

GERMANY

IN the summing up of Germany and its activity along the line of art one is impressed with its scattered vitality in contrast to the centralized vitality of France through Paris. Like little flames they rise everywhere to be a beacon of culture throughout her Republic. This has always been so, but has not abated since the revolution as everyone predicted—it seems to be a part of the people—the love of culture of which art is so essential an expression. Where France has one city—Germany has almost a baker's dozen. The leading cities where Modern Art can now be studied either through its museums or through the activities of the artists working there, are Berlin, Hanover, Dresden, Dessau, Magdeburg, Dusseldorf, Essen, Crefeld, Frankfurt a /Main, Mannheim and Stuttgart.

Among the cities which stand out as causing surprise that it should be interested in Modern Art is Hanover. Anyone who knows Hanover and has known it for long receives a distinct curious reaction in contemplating that the soil from which Queen Victoria sprang is the same soil which has produced a Kurt Schwitters and a Nietzschke, such strong Modernists as to draw unto themselves a Kaethe Steinitz, a Kestner Gesellschaft and a Frau Kuppers.

Official Germany has always treated its rebels in art with generosity and so one is not surprised that the large official galleries near the Lehrter Bahnhof in Berlin are opened once a year to Modern Art. This Annual Exhibition generally takes place in November, because the present Moderns of Germany call themselves the "November Gruppe" after the German revolution of November, 1918.

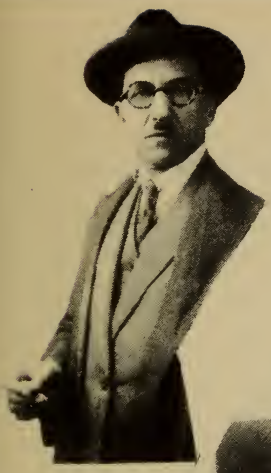
No country has so generously opened its doors to foreign art and artists as has Germany. You will find the expression of Modern Art in its various museums representing many countries. Germany has always been more liberal than any other official group and the early works of Manet, Renoir and Monet can be studied better in Germany than in France. It is the same with the living artists of today. Her soil seems specially adapted to bring forth a people whose curiosity as to the arts of other countries is as keen as ours—with us there seems to be a natural reason, for we are the melting pot of the world. What causes this phenomena to express itself in Germany is a problem greater minds than mine must solve—but it is a wonderfully stimulating atmosphere to work or play in.

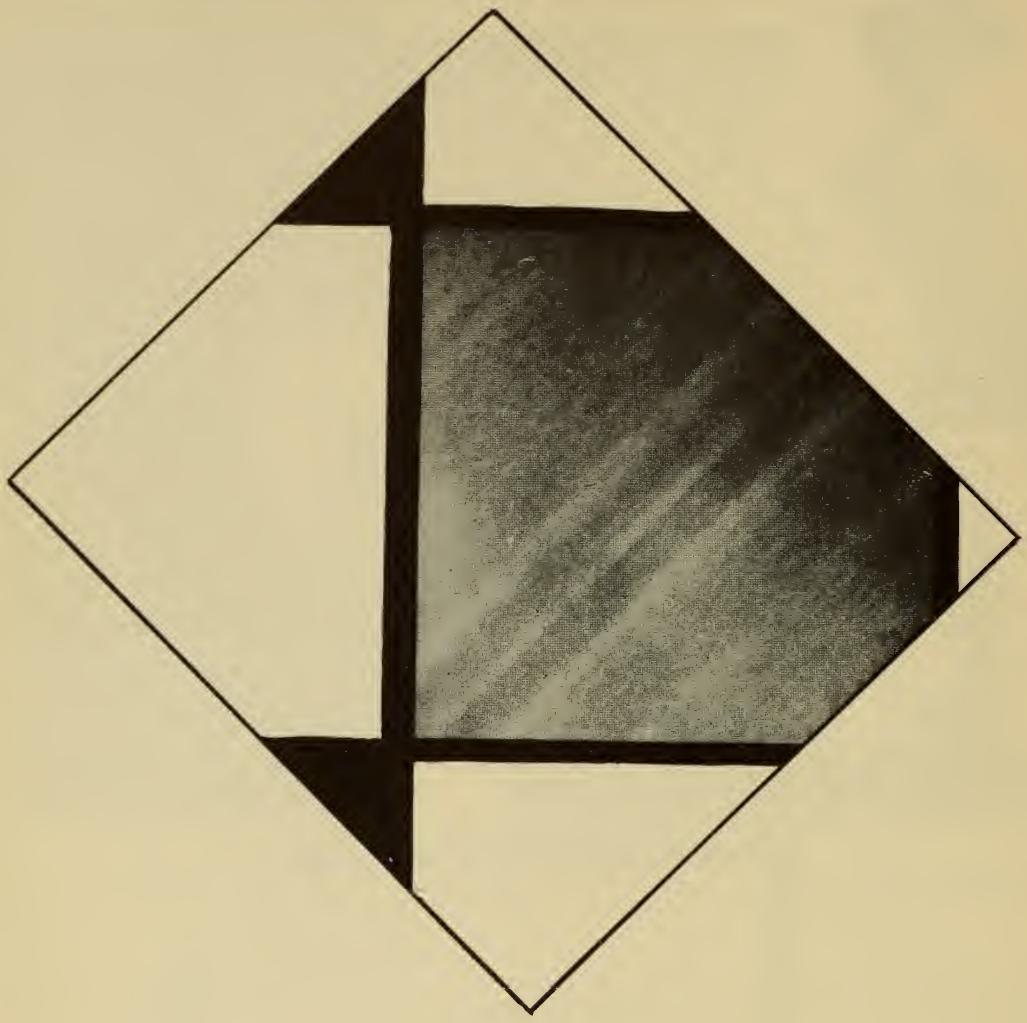
MONDRIAN

HOLLAND

HOLLAND has produced three great painters who though a logical expression of their own country, rose above it through the vigor of their personality—the first was Rembrandt, the second was Van Gogh and the third is Mondrian. When one compares Rembrandt with the men of his period, men as great as Franz Hals, one realizes the strong individuality of the man. So Van Gogh stands out in contrast to Mauve, Israels and the fine painters of his period. And again you find it in Mondrian, who with consequential slow development rose from that strong individualistic expression into a great clarity. Nowhere has such clarification been reached as in the paintings of Mondrian. This group, of which Mondrian is the leader, has termed itself "De Stijl" and consists of Mondrian, Van Doesburg, Huszar, Vantongerloo, Oud and Van Eestren. The precision and simplification of their work, whether in painting or architecture, has in the severity of its line, a kinship with the early old Spanish monastic architecture, in spite of its being an absolute expression of today, and not physically related to it. In both there is a beauty and restfulness in its very severity.

The young painter Caesar Domela is considered one of Mondrian's most gifted pupils.



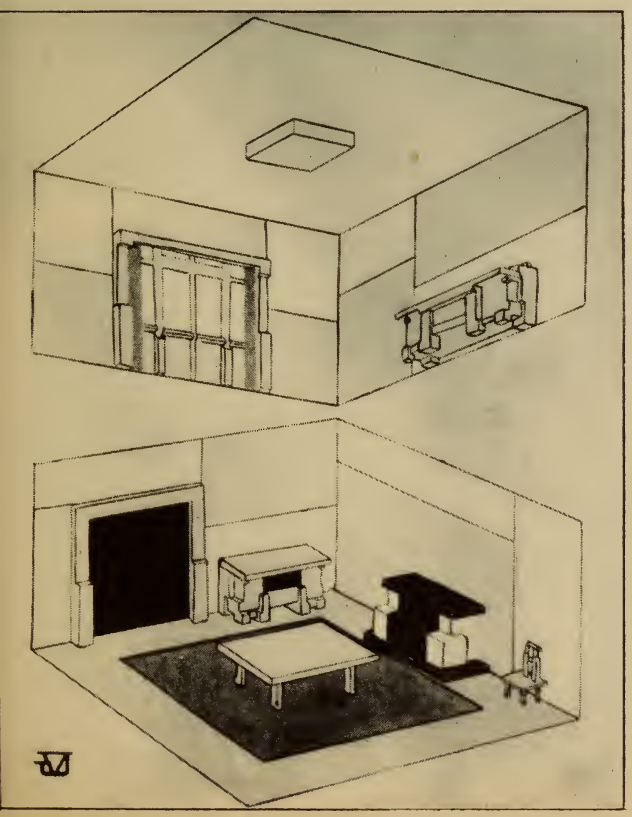


César Domela

COMMON ERROR

VANTONGERLOO

GEORGE VANTONGERLOO was born in Antwerp in 1886 and studied at the Beaux Arts at Brussels. He, therefore, does not belong in this Dutch group, but through printer's error was placed here, for his name is very misleading to Americans. His opening exhibition met with such success that Her Royal Highness, the Countess of Flandres enabled him to continue his studies. After her death, His Majesty, King Albert, took over the protection.

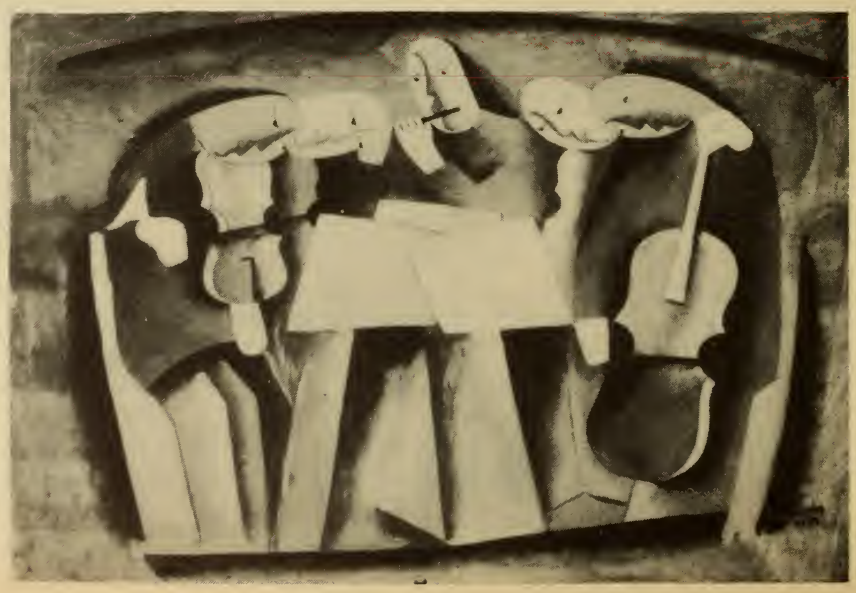


His works are to be found in the Museum at Brussels and in many private collections.
He fought during the war and being wounded was permitted to go to Holland for recuperation, where the Queen of Holland became deeply interested in what he was doing and bought several of his works. He wrote a brochure called "L'Art et son Avenir," which develops the thesis of exact space and color. Because of his health he is now living at Menton in France.

HUNGARY

BELA KADAR

BORN at BUDA pest in 1877. To quote: "In the year 1922 I was discovered by Herwarth Walden. Before this time I was hardly recognized as an artist. Since my exhibition I am considered one. That I am recognized as an artist is chiefly due to Herwarth Walden, as on the whole the new movement in art owes its development to Herwarth Walden, the pioneer. Since Herwarth Walden is still in the midst of the battle, I am fighting at his side."

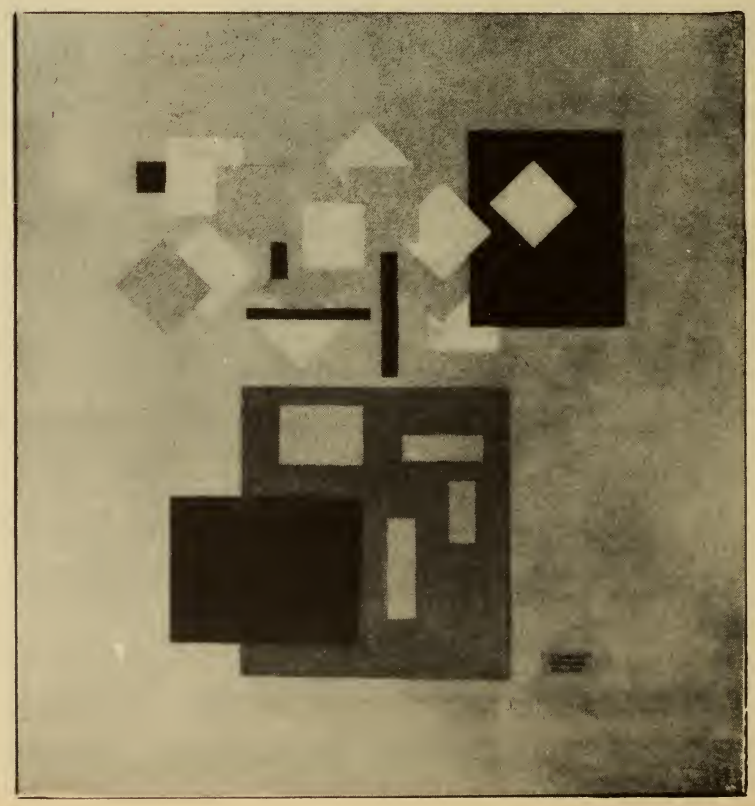


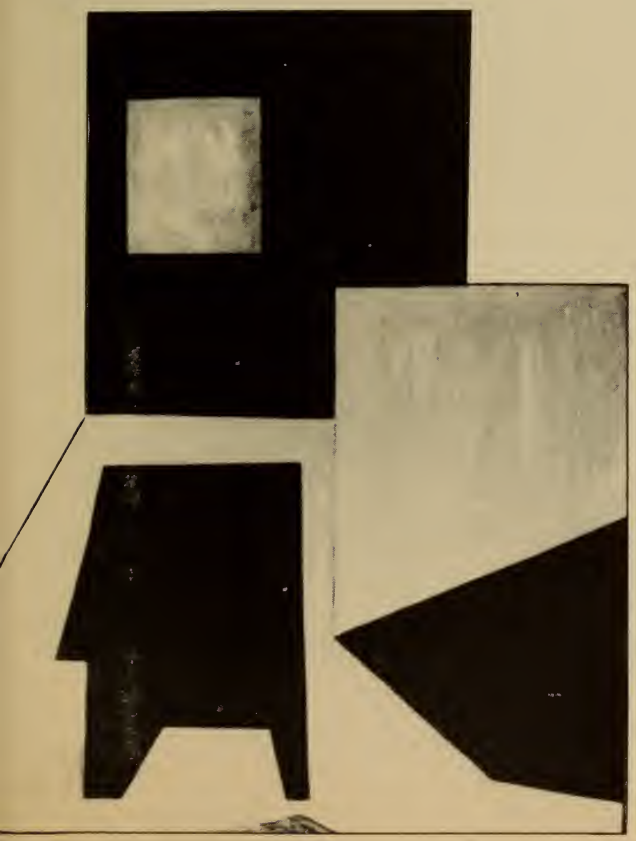
SCHEIBER

BORN in 1873 in Budapest, the oldest of ten children. He started life as a locksmith, then became a sign painter and now an artist. Scheiber is a member of "Der Sturm" and is bound up heart and soul with the fight that Herwarth Walden is continuing for freedom in art. Besides exhibiting in Berlin, he has had one-man shows in London and Vienna.

VILMOS HUSZAR

BORN in Budapest he showed extreme talent as a painter when very young. After graduating from the art school, he went to Munich, where he met a Dutch lady who invited him to Holland and introduced him to Joseph Israels. Later he came under the influence of Van Gogh and with this influence he grew and developed until he felt the need of expressing his own time. This he did in joining Mondrian and Van Doesburg, the group called "De Stijl," which is fighting for the simplification and purification of color in space.





PERI

BORN in Budapest in 1889. He is a member of "Der Sturm," who discovered him in 1922 and introduced him to the world. Peri takes the simplest object and simplifies the forms to an abstract precision. He was the first to cut these paintings into shapes of their own, so that they would change the shape of the wall through their shape. In this way a small painting became a wall decoration and changed the entire section of the wall. As many another young painter he has turned from painting to architecture and has made many designs for workmen's cottages for the Soviet Government.

MOHOLY-NAGY

BORN in Hungary in 1895, he first took up the study of jurisprudence at the University. He was an officer during the war and devoted his spare time to writing. He belonged to the group of the Hungarian Activistic Artists, MA, that well-known Hungarian monthly. But literature did not fulfill his spiritual needs and soon he turned his attention to painting and joined in 1923 the Constructivists. In 1920 he came to Berlin and in 1923 was called as professor to the Bauhaus, now in Dessau. Like Man Ray, he experimented a good deal with photography and has taken up what we know in America as Rayographs. Among his most superb work are the books which he has composed typographically for the Bauhaus. Another remarkable contribution are the spacial color divisions for rooms, which he designed for and through the Bauhaus. On the opposite page is a reproduction of a gallery, designed by the Bauhaus and showing the constructivist paintings by Moholy-Nagy. When entering this beautiful, spacious room, one is not conscious of the variety of colors on the walls until one has been there for some time and let them speak to one, so exquisite is the harmony and so delicate the relationship. He is the author of the Bauhaus book "Malerei, Photographie, Film" and a constant contributor to the pamphlet "De Stijl," Ma, Der Sturm, etc.

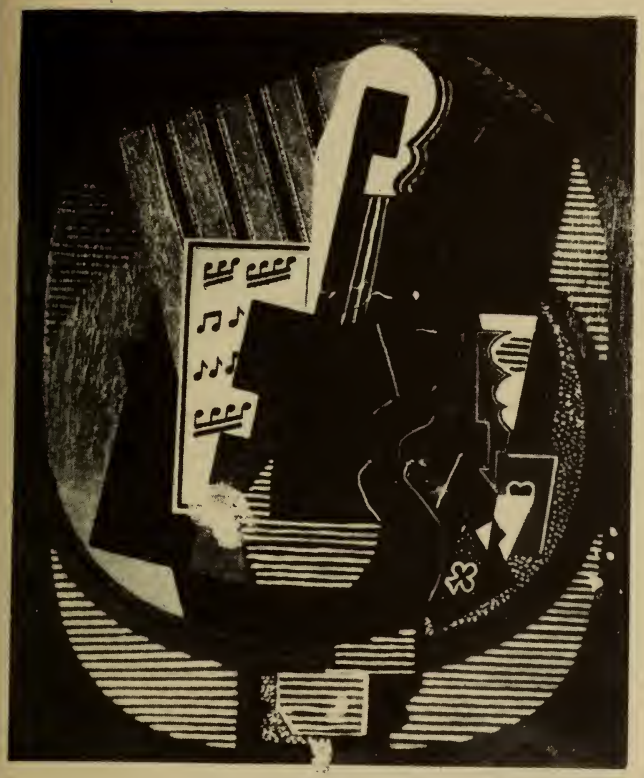
Moholy-Nagy's Exhibition at the Fides Gallery, Dresden. Designed by the Bauhaus, Photographed by LUCIA MOHOLY-NAGY

Finnur Jonsson.

ICELAND

FINNUR JONSSON

EVEN Iceland could not escape the influence of these cosmic forces which are now at work and so we find a painter of distinction, Finnur Jonsson, who expresses Modern Art in nationalistic terms. His first exhibition at "Der Sturm" was in the year 1925, which met with such success that almost everything was bought by private collectors.



ITALY

SEVERINI

BORN in Tuscany, Italy, in 1883. To quote: "I first studied art in Rome, but my intellectual and artistic maturity was reached in Paris." With Boccioni he was the leader of the famous Futuristic Exhibition in Paris 1912.

GIRARDO DOTTORI

BORN at Perugia, where he studied at the Academia di Belle Arti. He joined the Italian Futurists in 1913, that group which might have taken as their motto, the saying of Mallarmé. To quote: "To name is to destroy, but to suggest is to create." He is deeply impressed with the mysticism of his Italy and especially with the teachings of St. Francis.

GIORGIO DE CHIRICO

BORN in Greece in 1888 of Italian parents. When eighteen he went to study art in Munich and later in Italy and France, but he preferred to work by himself. In 1911 he exhibited for the first time in the Salon des Independants, Paris. In 1915 he returned to Italy where he did research work till 1925, when he again returned to Paris. His most important epoch he developed in Italy during these years, when he began to paint a series of pictures of still life with painting, which he called "Interieurs Metaphysiques," each article playing the same lyrical role in the whole painting as the sky plays with the earth in a landscape. In his research he is seeking to express with the greatest force possible the images and fantasies which haunt his spirit. His most original group consists of his strange figures with featureless heads who express so much through the action of their bodies and hands.

PALADINI

BORN at Moscow of an Italian father and a Russian mother. One of the most vigorous personalities of the Italian group, not only as a painter, but as a writer as well. As a critic he has contributed to many Italian papers and magazines and is the art editor of the Prager Presse. He has published two books "Art and Futurism" and the "Art of Soviet Russia." He created the mechanical ballet "An Engine in Love," acted by the famous dancer Ikar of the Moscow Theatre. To use his own words "he concocted the music, consisting of jazz bands, vacuum cleaners, claxton horns, motor cycles, clarionets and trombones". He has also largely collaborated at the Roman Teatro degli Indipendenti. He is a painter of distinction, as shown by the picture reproduced here.

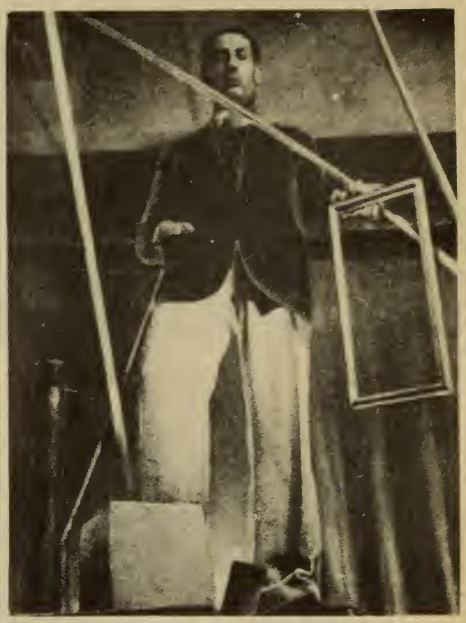
PANNAGGI

ACCORDING to Bragaglia, Pannaggi, who is 25 years old, is one meter twenty-seven centimeters high, weighs now 75 Kg., is the antithesis of Giacomo Leopardi and sprang from the Marches just like the subject of this study. This extremely modern painter and architect adds to his archaeological aspect the gloves of a boxer, but when he drives his car, he can still recall the charioteers of old. He cultivates internationalistic art, which derives from the sun o

Italy and the light of our lofty tradition with incalculable ardor and the olympic sense of classic Italian harmony. It is these national characteristics of pure catholic art which are so amazing because of their warmth and superb rhythmical dignity in this international revolutionary who lives under the shadow of Michael Angelo's dome. His victory is that of Italian Classicism in the new spirit.

Pannaggi's first exhibition was held at Bragaglia's in 1921. Later he exhibited in Prague, Berlin, Bruenn, Dusseldorf, Antwerp, Riga and Vienna. As a painter Ivo Pannaggi is well-known in Russia, France, Belgium and Austria. As an architect he was asked to do over the Palazzio Zampini in Esanatoglia, which he did with plastic innovations based on the boldest constructive conceptions together with tapestries, stained glass and luminous fountains.

Bragaglia considers him one of the most courageous contributors to the modern Italian scenic revolution, whose constructions will effect a radical reform without sacrificing the traditions of the past.

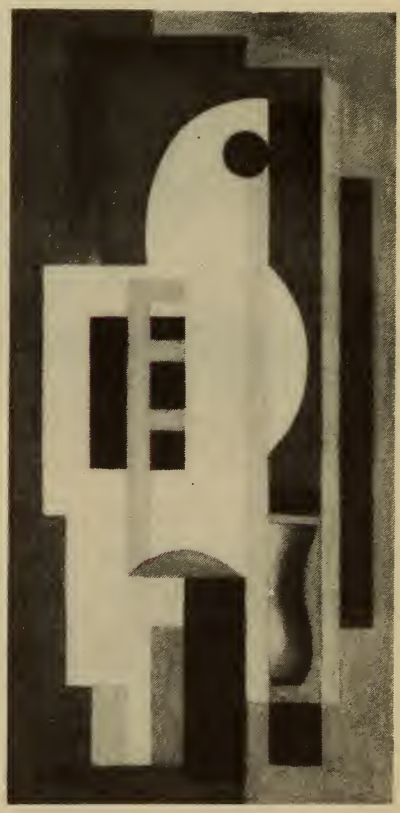


JAPAN

KUNIYOSHI

YASNO KUNIYOSHI was born in Okayama, Japan, in 1890. When sixteen he came to America to study art in Los Angeles. Later he came to New York to study at the Art Students League and since 1922 has exhibited at the Daniel Gallery. In 1925 he went for a year to Paris and the South of France.

NORWAY



RANGHILD KEYSER

BORN 1897 in Oslo, Norway. Her first studies were in private academies under Backer and Paul Gauguin, the son. Two years ago she came to Paris. She is an unusually gifted young woman whose work should carry her far.

JN PES U

POLAND

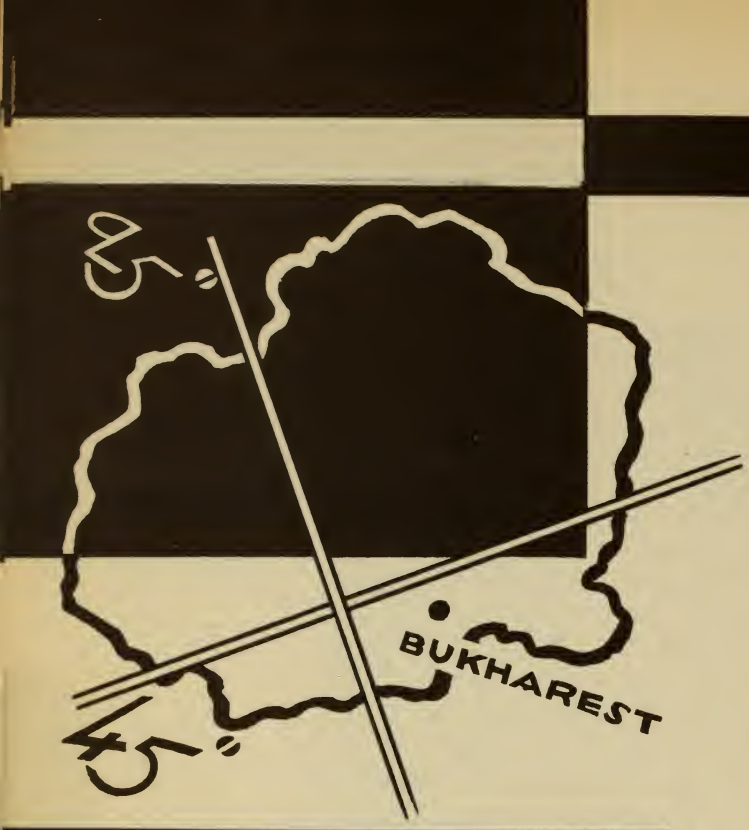
SUR LA PLAGE

ALICIA HALICKA

BORN in Cracow in 1895, she came to Paris in 1913 and has exhibited at the Societe des Independants since 1920. Her pictures are in the collections of H. Kepferer, Paris; Barnes, Philadelphia; Reinhardt, Switzerland and are to be found in the galleries of Weil and Druet. She has illustrated many books and is one of the best known of the individual artists.

LOUIS MARCOUSSIS

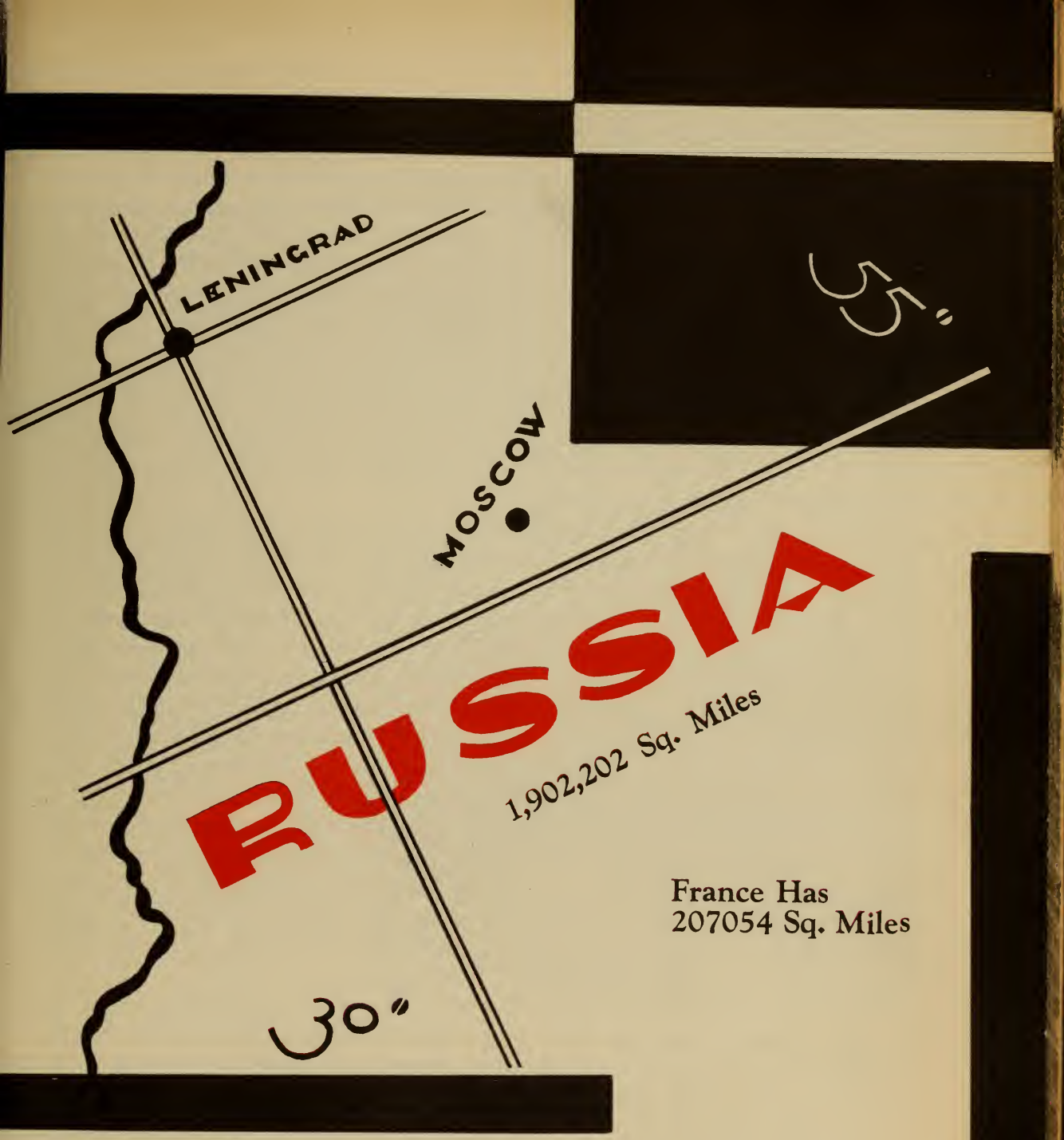
WAS born in Warsaw, came to Paris in 1912 and was asked to join the Section d'Or. Served during the war. Has exhibited with the Cubists in England, Belgium, Germany, Austria, Italy and Switzerland. In America his works are in the private collections of Barnes, Philadelphia; Bartlett, Chicago; Wanamaker, New York, and Katherine S. Dreier, New York. He is one of the most brilliant and original of the cubist group and was among the first to work on glass.



RUMANIA

BRANCUSI

THE most brilliant of modern sculptors, acclaimed by them all. Born in Rumania in 1876, he reached Paris after having already completed his studies at Bucharest and laid the foundation of his fame through his early exhibitions. For a short while he went to work with Rodin, but their point of view differed to such an extent that he soon decided to work out his theories in art by himself. Throughout the years he has been searching for the essence of his subject and does not rest until he has reached perfection. This has often given an impression that he repeats himself, but the perfect eye sees the difference. His works are to be found in many private collections and as far west as the Museum of Portland, Oregon.



THE service which Soviet Russia rendered to the rest of the world has been chiefly that it has scattered most of its creative and living spirits over the whole world, like the sower sowing his seed, so that all might benefit by that great spiritual contribution which Russia has to give. Before the revolution Russia was such a closed book to the average person that few knew of the spiritual, intellectual and artistic richness its people possessed to such a highly developed degree. But now we find them in all countries, these creative forces, showing us beauty along lines which we never visualized.

One of the most important of these men, to whom this book has been dedicated and who is celebrating his 60th birthday this year, is Wassili Kandinsky. It is true that before the war he had left Russia to start with Franz Marc the great new movement in Germany called "Expressionism," or as Professor Cizek would call it "The awakening of feeling, as expressed through art." It was he, who with Franz Marc started the group called "Der Blaue Reiter," which was to be such a tremendous force in Germany—an almost greater force than cubism in France, for it was based on less narrow conceptions and therefore was able to take deeper root in the soil of the nation in which it was planted. It enabled one to understand cubism, whereas cubism did not enable one to understand expressionism.

During the war Kandinsky returned to Russia and after the revolution was asked to organize 43 new museums for the Soviet Government. This was a superb task, as they gave him full freedom of selection and since the Soviet Government belongs to the experimental expression of the new era, the new art had much kinship with it. When this work was accomplished Kandinsky returned to Germany, since he felt that his work temporarily was completed in Russia. Here, he was called to the Bauhaus, which had been started in Weimar under the leadership of the modern German architect, Walter Gropius, who was gathering an international group of men around him.

There are two other Russians, who stand out with tremendous force and vitality and who have introduced a new medium into the world of sculpture, which has hitherto not existed. I am talking of Pevsner and of his brother and pupil Gabo. In 1920 they issued a manifesto, consisting of five theses, of which the two last, given here, are the most important:

4—We deny that circumference is the one means toward form in space. One cannot create space through circumference. Just as one cannot measure water with a yard stick. Space is nothing else than infinite depth, therefore, we consider depth as a measure of space.

5—We deny the static as the only measure of rhythm. We insist there is a new element in the pictorial arts. We insist that kinetics is a new element in art. It is the foundation of the outward reality of our time.

The outgrowth of these thoughts was the creation of sculptural three-dimensional pieces built out of celluloid. Some of them in abstract forms emphasizing the element of depth instead of our face.

Besides these, there are two more important groups that have come out of Russia, the Suprematists and the Constructionists.

The Suprematists, who are leaving an eventful influence on their generation, started on the following basic principles: The simplest pictorial

KANDINSKY

means were chosen, with rhythm as an inter-relationship and universality of appeal. The pictures most consonant with these principles are simple geometrical forms in simple pure colors. Simple as these principles are, they allow for numberless combinations of the greatest variety in the rhythm of related planes, in the balance of distributed color masses, in the proportion between full and empty spaces. Malevitch was the founder, leader and theorist of this movement and wrote a book "From Cezanne to Suprematism, A New System in Art." His theories border on the mystic.

The fourth group, or school, has been that of the so-called Constructivists. The relation of the Constructivists to the Suprematists is so close that it is hard to know where the one ends and the other begins. The Constructivists aim for the same precision, order and organization as science. This expression has taken hold of the Imagination of many artists in other countries, as for instance, Moholy-Nagy, the Hungarian, as well as Paladini and Pannaggi, the Italians, whereas one feels that the Dutch group, led by Mondrian, are more closely related to the Suprematists.

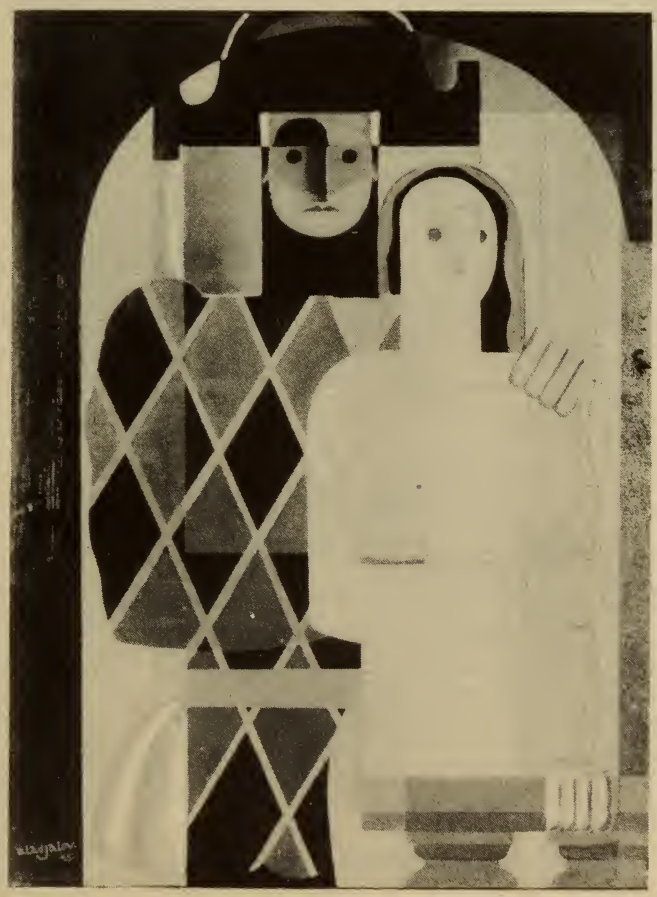
Aside from this the Russians Gabo and Pevsner have brought attention to the value of kinetics meaning thereby to use actual movement as an element of expression. This thought of movement Marcel Duchamp has also been working at for years. Very few examples of these experiments have reached completion, but there are sufficient to have established what one might call sculptural kinetics.

DAVID BURLIUCK

BORN in Russia July 22nd, 1882. In 1898 he began his study of art at Kazan, which he continued in Odessa in 1902. A year later he left for Munich and in 1902 he went to Paris. In 1905 he organized the first modern exhibition in Russia and in 1908 the first company for the publishing of futuristic literature. From 1910 to 1918 Burliuck published thirty Almanachs devoted to the problems of the forms in art and literature. During this sametime he lectured on Modern Art and Literature in thirty-three cities throughout Russia. In 1910 he returned to Munich, where he joined Kandinsky in the organization of the "Blaue Reiter." In 1914 "Der Sturm" organized Burliuck's first independent exhibition in Germany. In 1918 he was officially honored in Russia by the title of "Father of the Russian Futurists" in a special manifesto signed by them. In the same year he left Russia for the East reaching Japan in 1920, where he stayed for two years. In 1922 Burliuck reached New York and in the autumn of 1923 Dr. Christian Brinton and Mr. Fox, Director of the Brooklyn Museum organized an exhibition of 44 of his canvases at the Museum. In 1924 he became a member of the Societe Anonyme which organized his second important exhibition in New York. Few men have so long and constantly worked for modernism as Burliuck.

CONSTANTINE ALADJALOV

BORN November 5th, 1900, at Bakou, in the Caucasus. When he was eight his family moved to Rostoff, where he began his art studies and had his first exhibition at the age of sixteen. Later he went to Petrograd to continue his studies. After the outbreak of the revolution he returned to Bakou where with the famous Russian poet Serge Gorodetsky, he founded a little theatre and experimented in producing modern plays and settings. From there he went to Persia, then to Constantinople, reaching New York, January, 1923. His pictures are already in the museums of Donskoy, of Rostoff, of Helsinfors and at the National Museum of Bakou, also in private collections at Petrograd, Warsaw, Rostoff, Tiflis, Constantinople and New York, as well as in the collection of the late Coutchuc Khan of Persia. Extremely gifted with a rare sense of beauty in proportion.



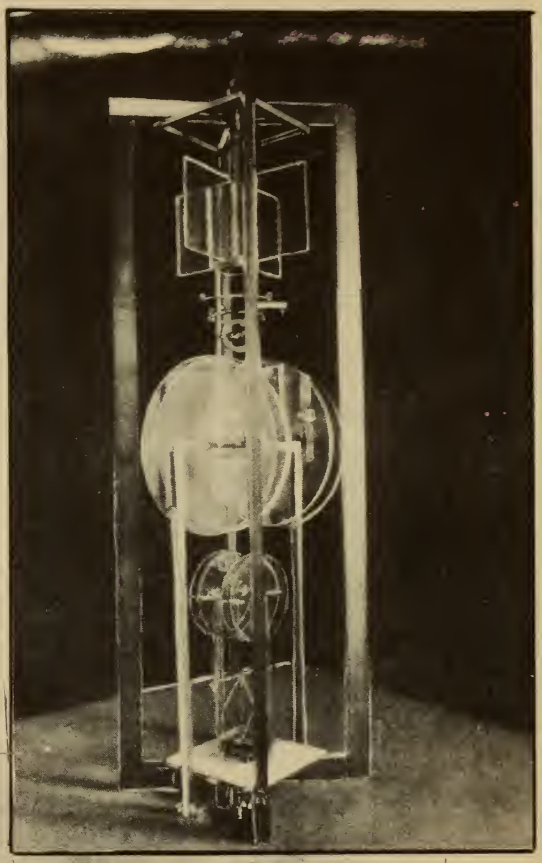
PEVSNER

Pevsner was born at Moscow and after completing his studies of art at the Academy in Kiev, where he carried off the Gold Medal, he went to Paris in 1911. In 1912 he returned to Russia, where he became a professor of art at the Moscow Art School. Here he was surrounded by a whole vital group of young Suprematists. However, he was considered too radical and after the revolution he returned to Paris, where he is working now. Art to Pevsner is the most holy of holies and his approach therefore towards his work, or what he demands of others towards their work, is far more related to the Chinese attitude of the artist to his work than the western point of view.

GABO

BORN in Brjansk, August 5th, 1890, a brother of Pevsner, but to avoid confusion he dropped his last name and simply kept the first as his professional one. He considers himself the pupil of his brother and stands in very close spiritual relationship with him. He was trained as an engineer, but was unable to complete his studies because of the war. Since the war he has devoted himself to sculpture. The new stereometric spatial circumference reached its full realization in 1915. To complete this conception, he withdrew into the mountains of Norway until he and Pevsner in 1920 proclaimed their manifesto. Since 1925 he has been living in Berlin. Many of his 3-dimensional constructions are actual designs for public fountains, monuments, etc. It would be interesting to find some municipality that had the courage to use them.

PEVSNER



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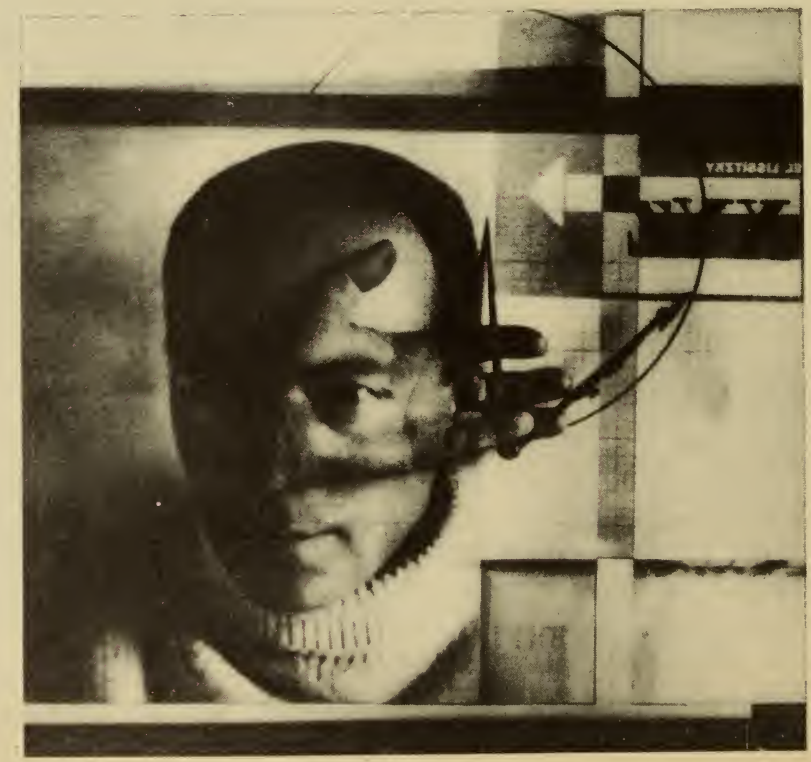
LISSITZKY

IN his life film, as he calls this short biographical sketch, Lissitzky states, that he was born a couple of dozen years before the big October revolution—that some hundreds of years ago, his ancestors helped in increasing the world by their discoveries—but that their descendants, the present generation, are creating a period more marvelous still. They increased the earth—we decrease it on the one hand, but extend Space and Time on the other. To Lissitzky the cleavage in 1918 between Yesterday and Tomorrow was tremendous and he for one wants to do everything to make it more pronounced. To him the old art belongs to the period of the dinosaurs and not to the period of the radio. "But why, he asks, "do you call our Modern Art abstract? Is the radio wave abstract or realistic?" His present period is a period of black and white with a flash of red.



ALEXANDER ARCHIPENKO

HE was born in southern Russia and reached Paris when quite young. Extremely gifted, he began to develop in the freedom of Paris an art of his own which was to amaze and delight all who saw it. He was the first who took up the question that that which is concave is also convex and through the illusion of the eye gave the same results. His sculptured painting was another remarkable introduction and it is a pity that for a time he has abandoned this form of expression. In 1921 the Societe Anonyme gave him the first exhibition which was followed in 1923 by a second one by the same organization. His works are to be found in most of the museums of Europe.

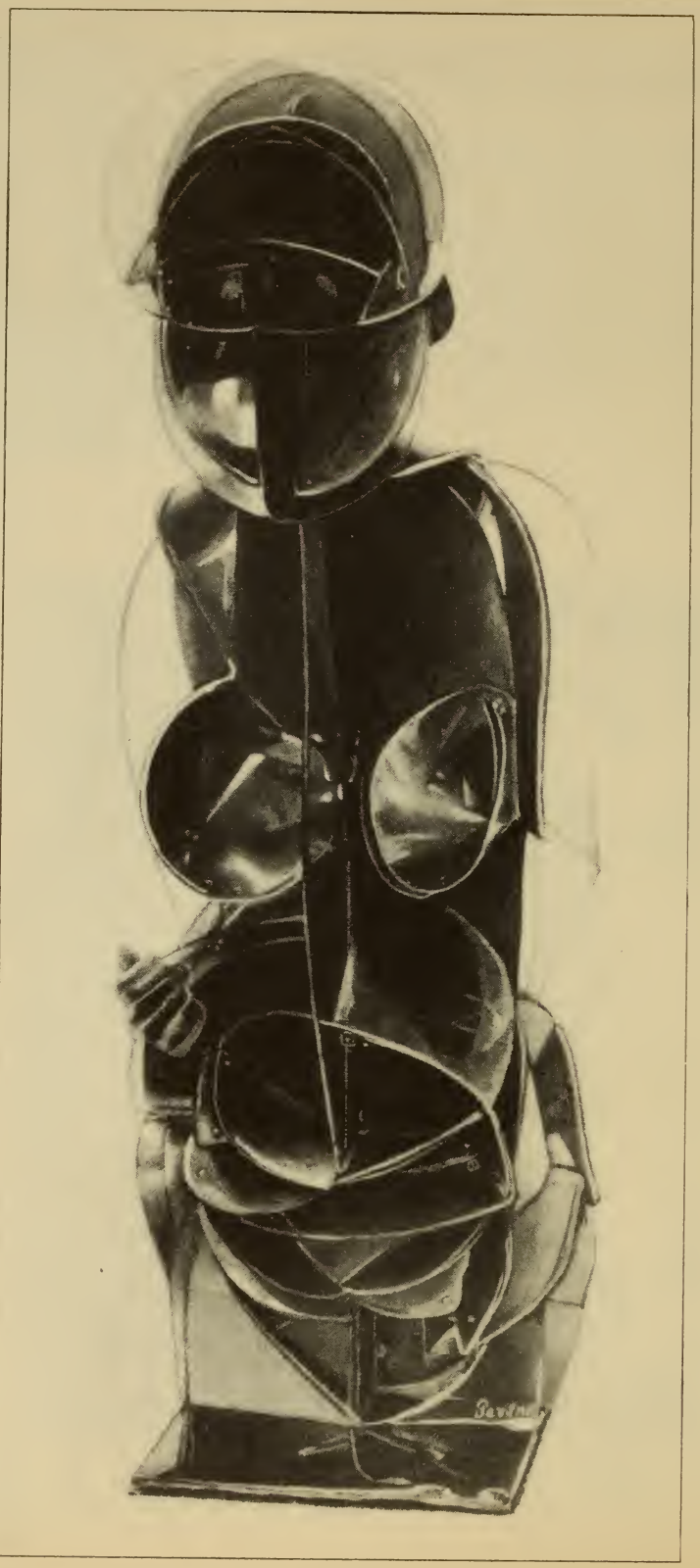
NICOLAI VASILIEV

BORN near Moscow November 3rd, 1889, he graduated from the Academy of Fine Arts, Moscow, with the greatest honor and received the first prize in the exhibition in 1914. In 1918 he became Assistant Professor at the Academy in Moscow.

RUSSIAN TEA

NICOLAI CICKOWSKY

BORN in 1894 in the city of Minsk, White Russia, he studied in the Vilna Art Academy and the Moscow Higher Art School. He reached the United States in 1923 and exhibited at the Sesqui-Centennial in Philadelphia and other American exhibitions, working with Mr. Narodny in the Artel of Arts. His painting reproduced here represents a famous Russian legend.

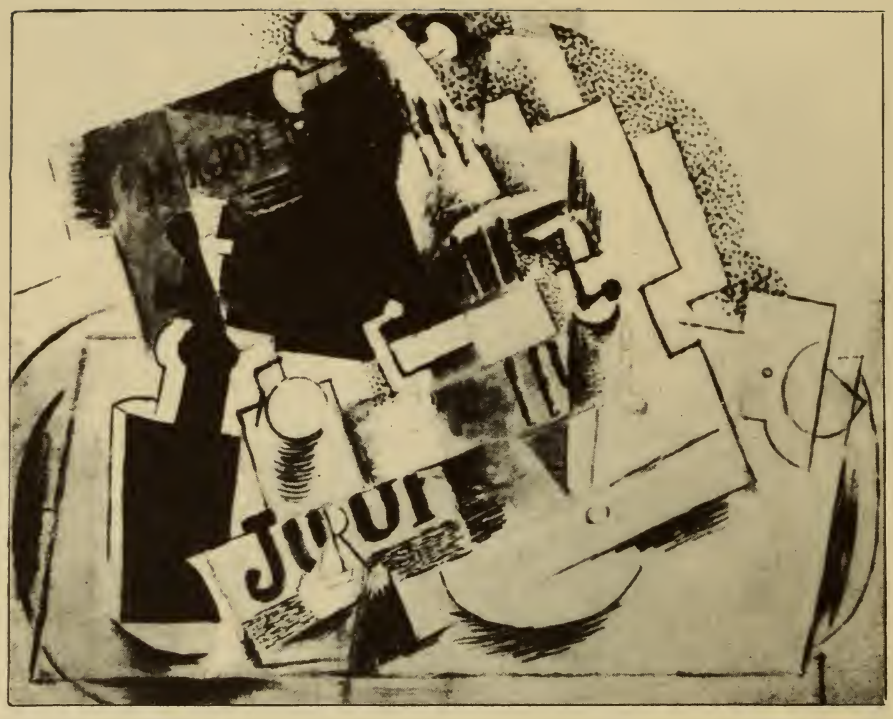


Torso by PEVSNER

MIRO

SPAIN

ONE of the leaders of the surrealists of Paris, a remarkably gifted young Spaniard with a strong individuality. Though one may not like his pictures, one cannot forget them.



PICASSO

A MIDDLE-AGED gentleman who started life full of enthusiasm and helped to create the cubist movement, which, however, is far bigger than he. He is a master in his own way. Though a fighter in his youth, he settled down to retirement as far as the world of art goes today painting his own individual pictures.

GRIS

JUAN GRIS was born at Madrid March 23rd, 1887. He came to Paris in 1906, where he met Picasso and during the latter's period of energy helped to create with him and Braque, Villon, Duchamp, Metzinger and Gleizes, the cubist movement. His is an art of synthesis, an art of deduction—he considers the architectural side of a picture, the mathematical, the abstract side, which he wishes to humanize. He has become one of the most popular painters to be bought in private collections in Switzerland and Sweden, as well as in Paris. He belongs to the group connected with "L'Effort Moderne," organized by Leonce Rosenberg.

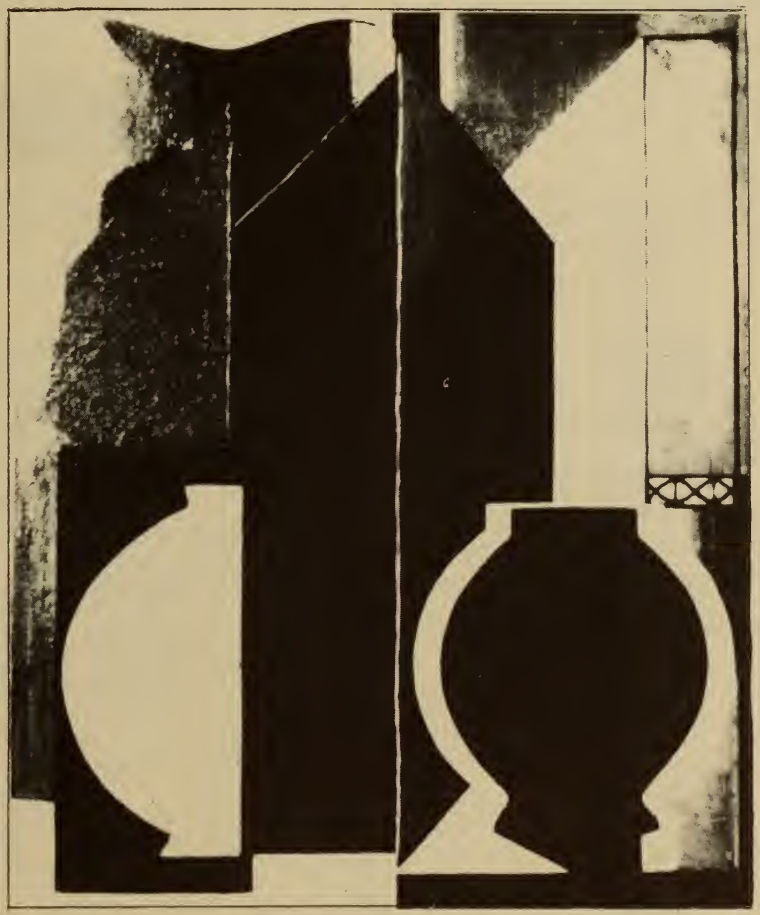
SWEDEN

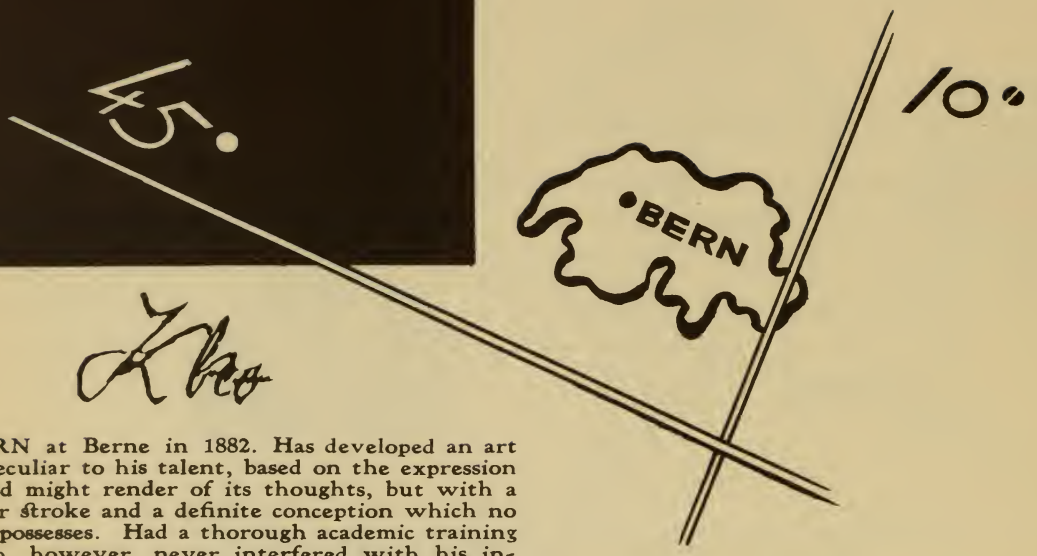
CARLSUND

BORN in Petrograd of Swedish parents in 1897. Studied art in Dresden, Christiania and later in Paris with Leger. His Constructions for an Observatory, exhibited here, are sketches to be enlarged to 12 ft. and were inspired by the new Einstein Observatory at Potsdam. They belong to Mr. Rubinstein of Helsingfor and were kindly loaned by him for this Exhibition.

OSTERBLOM

BORN in Stockholm, in 1903, studied art in Berlin and later came to Paris to study under Leger. He is a young artist of considerable promise.





BORN at Berne in 1882. Has developed an art peculiar to his talent, based on the expression a child might render of its thoughts, but with a master stroke and a definite conception which no child possesses. Had a thorough academic training which, however, never interfered with his individuality. Prior to the war he took a trip to Italy which left a very deep impression on him. Klee has been a professor at the Bauhaus, since its inception at Weimar in 1919, immediately after the revolution, and which in the autumn of 1925 moved to Dessau.

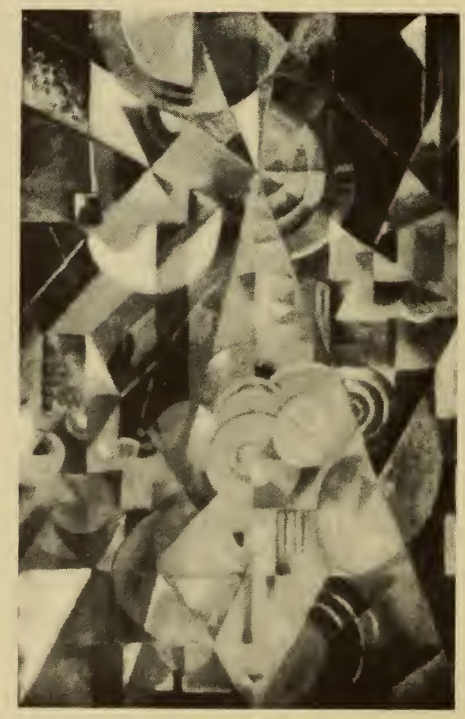
His art is a curious mixture of caricature and mysticism with a remarkably fine sense of color, which he sometimes uses in textiles, for which some of his designs are beautifully fitted. A rare and gifted artist.

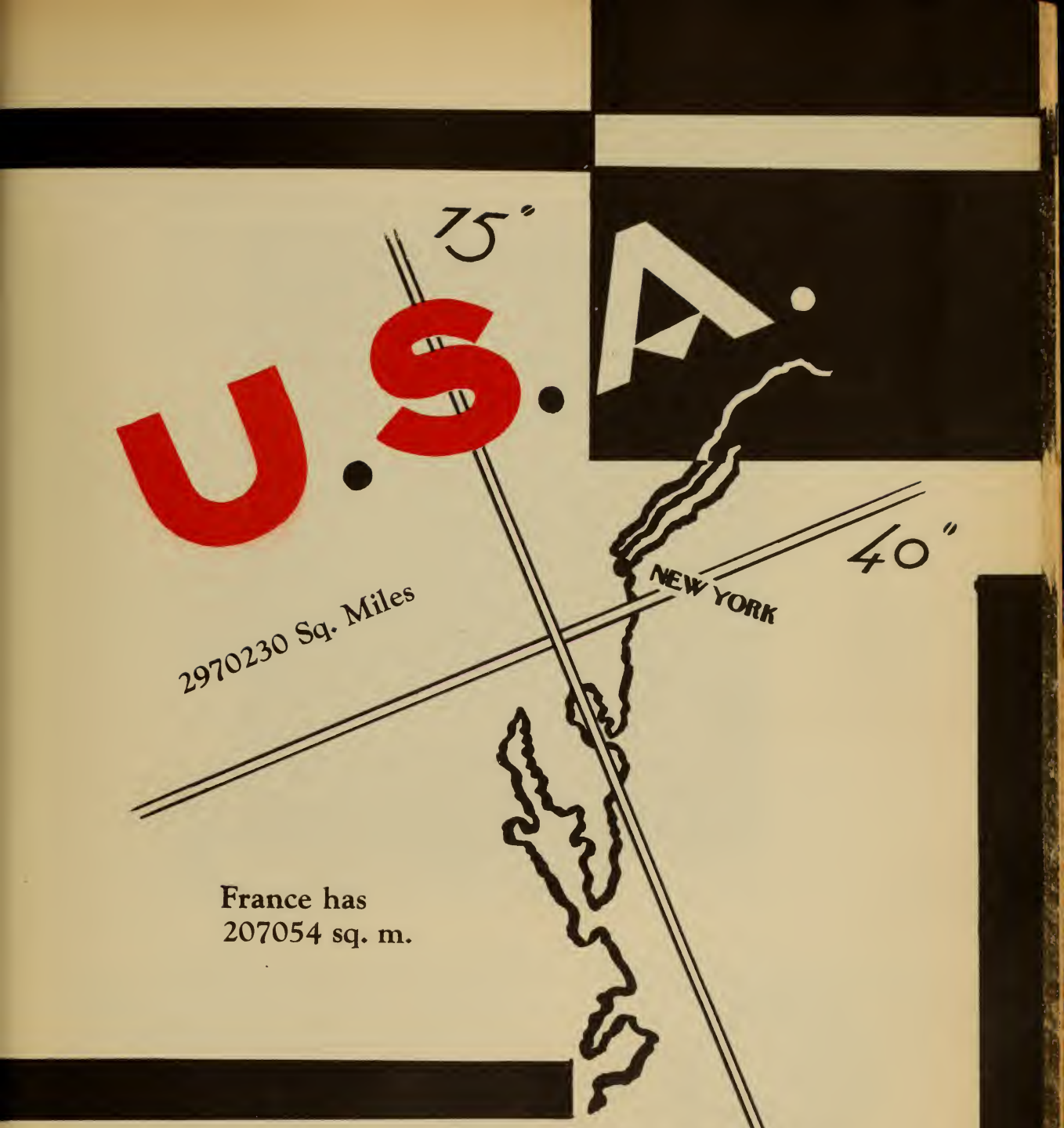
SWITZERLAND

CROTTI "BORN of a violent current of air in a lovely valley at the foot of the glaciers. Fresh air—consequently warm blood. Independent spirit, without fortune, who earns his living for the liberty of his art. Bored by all theories, he roams through the world of thought without ever surrounding himself with any formula. There is no valuable formula for creating art, only invention counts. Each picture should become a new and different world. His aspirations are idealistic, tending towards the art of pure expression and the elevation of the spirit." He had a thorough academic training under Lefevre and has exhibited in the Societe des Independants and the Autumn Salons since 1906. In 1915 he exhibited in New York with Marcel Duchamp, Metzinger and Gleizes.

JOHANNES ITTEN

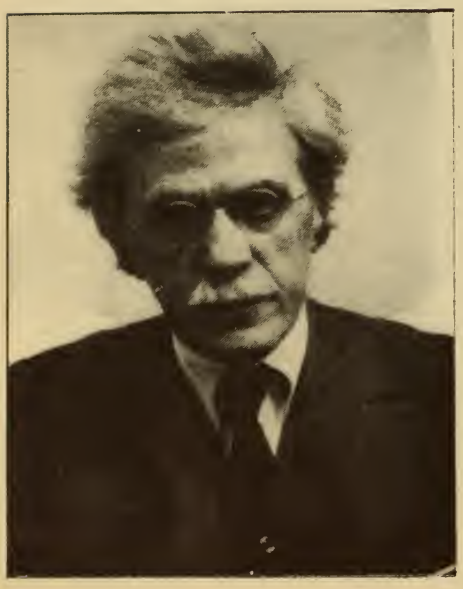
MEMBER of "Der Sturm, a Swiss with a rare vision of color, which he uses in abstract design. The color recalls the beauty of the flowers of Switzerland from whence he comes.





ALFRED STIEGLITZ

IN 1906 a small gallery opened at 291 Fifth Avenue under the direction of Alfred Stieglitz, the photographer. It was a great task he had set himself to do, to bring over and show the works of men who, in his judgment, had a freedom of spirit in art which the general academic type did not include. One of the very first he brought over and which at that time was considered very bold, were the drawings of Rodin, which since have found a place in the Metropolitan Museum. Today it appears humorous that this was considered revolutionary and that it demanded great courage to show them. It was here also that Picasso first had an exhibition as well as many another, both American and foreign painter. In conjunction with this gallery a few years later there appeared a brilliant paper called "291." This whole activity was like yeast in the leaven of art in New York and everybody who is interested in building up a unique place for New York in the world of art is grateful to Alfred Stieglitz for this modest beginning. During the



war all such activities came to an end when we joined and so it was not until the autumn of 1925 that Stieglitz once more assumed the responsibility of what he now terms the "Intimate Gallery" where all who are not tired are welcome. Unfortunately ill health has forced him to concentrate on just a few American artists, but the work that he is doing is of such value that one is grateful indeed that he is still in the fight. The Int imate Gallery presents Georgia O'Keeffe, John Marin, Arthur Dove, Marsden Hartley, and one other person each season whom he may choose.

No one has done more for the art of photography than Alfred Stieglitz who was born January first, 1864. In recognition of his work he has received 150 medals for photographic achievement from Asia, Europe and America, including the rare honor of being made an Honorary Member of the Royal Photographical Society of Great Britain which in 1924 awarded him the Progress Medal for services in founding and fostering pictorial photography in America and especially for initiating and publishing "Camera Work," the most artistic record of photography ever attempted. He is represented in the art museums of Dresden, Brussels, Boston, The Albright Art Gallery, Buffalo, the National Museum at Washington, etc.

GEORGIA O'KEEFFE

BORN in St. Paul, Wis., November 15th, 1887, she went to Chicago to study at the Chicago Art Institute and later came to New York to study at the Art Students League. In 1912-1914 she worked as teacher of art at the Virginia University under Alon Bement. In 1914 she assisted Arthur Dow and became Supervisor of Art in the public schools of Amarillo, Texas, and of the West Texas Normal School in 1916. She exhibited at 291 in 1916 and 1917 and in 1923-1924 at the Anderson Gallery. She is now one of the seven members of the Intimate Gallery. Her works are in the Philips Memorial Gallery, Washington, D. C. and in various private ones.

JOHN MARIN

BORN at Rutherford, N. J. in 1872, he studied art at the Philadelphia Academy and later came to New York to study at the Art Students League. In 1907 he went to Paris. His first exhibition at "291" was in 1910 and almost yearly thereafter. He is one of the seven Americans of the Intimate Gallery. His works are in the Luxembourg, Paris, Chicago Art Institute, Metropolitan Museum of Art, Rochester Art Museum, Philips Memorial Gallery and in many important private collections. He is universally considered one of the most brilliant and gifted of American artists.

ARTHUR G. DOVE

BORN in Canandaigua, N. Y., August 2nd, 1880, he took his A.B. at Hobart College and Cornell. Started life as a magazine illustrator with great success. His first exhibition held at "291" was in 1912, when he became imbued with the modern spirit and he is the only American Dadaist. An American artist of rare distinction. He is represented in the Philips Memorial Gallery and in many private collections.

MARSDEN HARTLEY

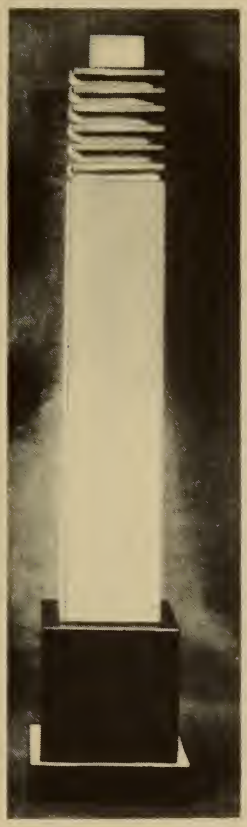
BORN at Lewiston, Me., in 1878, he won the scholarship in the Cleveland School of Fine Arts and came to New York to study art at the Chase School. His first exhibition was at "291" in 1909. Since 1912 he has traveled extensively in Europe and joined the "Blaue Reiter" in Munich that year. He is one of the seven Americans of the Intimate Gallery. His works were also shown at the Societe Anonyme during 1920 and 1921, before which Society he also gave several brilliant talks on art before returning to Europe. His leaving America has been a decided loss, as he had a great gift for stimulating people through his lectures. He is represented at the Cleveland Art Museum and is the author of "Adventures in Art" and of 25 Poems.

MAX WEBER

BORN in Russia in 1881, he came to America when ten years of age and received his early public school education in Brooklyn. In 1905 he went to Paris to study art, in 1906 to Spain to study its paintings and continued the study of the old masters in Belgium, France and Italy. In 1906 he began to show marked inclination towards Modern Art, having been diverted from the academic art by the work of Cezanne and the great Primitives. Subsequently he was identified with the leading spirits of "Les Fauves" and enjoyed the intimate friendship particularly of Henri Rousseau, whose work he was privileged to exhibit for the first time in America in 1910. In 1908 he helped Matisse to organize his first class in Paris and became one of his most distinguished pupils and is acknowledged as one of the foremost pioneers in Modern Art in America. In 1909 he returned to New York, where he has remained. One of the greatest services Max Weber rendered American art was in taking a class at the Art Students League. He has frequently exhibited in New York and Paris and in 1923 had a one-man show at the Bernheim Jeune Galleries. He is the author of Cubist Poems and Thoughts on Art and Primitives.

MAN RAY

BORN in Pennsylvania in 1891, he came when quite a young lad to New York where he studied in the technical schools and was trained as a technical draughtsman for engineering. In his spare time he painted and was one of the original group to come out for Modern Art, and already in the early years of 1919 and 1920, when nothing had reached us from Russia, he was expressing himself in what would now be called the constructivistic forms. When in 1920 the Societe Anonyme was organized he threw his energy into the movement. However, he belonged to those artists in America who had too small an audience to rely on, so in 1921 he went to Paris where his Rayographs were acclaimed with tremendous enthusiasm. In place of actual photography they are objects placed on sensitized paper with light played over them. Two of these are reproduced here. Paris apparently was his home, for he has found a place for himself there both artistically and financially, which has made him quite independent. To be photographed by him is the last word in photography in Paris and this alone would constitute a success.



JOHN STORRS

BORN in Chicago in the early 80's. He went to Paris to study art after completing his art training in his own city. Since then he has made Paris his home. He is a strong individualist who quietly goes his own way, developing his own forms in art with great vigor of expression.

John F. Covert

BORN in Pittsburgh in the late 80's, he went to Munich to complete his studies in art after finishing his art education in his own city. In Munich he won the official scholarship which entitled him, though a foreigner, to the use of a studio with the necessary models, paint, brushes and canvases for one year. However, this academic success did not satisfy his soul and soon he began to revolt and work out by himself his own theories of expression in art. From Munich he went to Paris and at the outbreak of the war returned to New York, where he joined that active group led by Marcel Duchamp, who was then here. In 1922 his small fortune was swept away and unfortunately he had to turn to business. What the loss of such an artist has meant to the art world of America, one cannot gauge, as he was one of the most brilliant American artists of this day. It is one of the great tragedies that New York has lost two of its most individual and important men through financial reasons: Man Ray, who had to go to Paris to find success and Covert, who had to become a traveling salesman for a big firm in Pittsburgh.

KATHERINE S. DREIER

BORN September 10th, 1877. After completing her art studies under Walter Shirlaw in New York, she went for a year to Paris and later to Munich. Then a sesaon in Italy, where she studied the technique of the old masters in Florence under Vermaeren, returning to the United States in the autumn of 1912. Through Covert she was invited to help organize the Society of Independent Artists in New York in 1917. She resigned after a year and in 1920, with Marcel Duchamp, organized the Society Anonyme. Prior to the war she had one-man shows in London, Frankfurt a/Main, Leipzig and Dresden, New York and Boston, and was shown with group exhibitions in Paris, Dresden, Munich and Berlin. Her works are in the Houston Museum, Texas and in private collections in London, Paris, Bremen and New York, and a Mural, her first work, in the Chapel of St. Paul's School at Garden City, L. I. She is the author of the translation of the Recollections of Vincent Van Gogh by his sister, of "Western Art and the New Era" and of a social study called "Five Months in the Argentine."

JOSEPH STELLA

BORN in Italy in the early 80's, he came to this country when a boy of sixteen, where he received his early art training. Returning to Italy and later to France, he joined the futurist and cubist group. At that time he was imbued with the vitality of this new form in art and worked with tremendous vigor. He never however abandoned his love for the realistic, especially his love for flowers and birds and one of his most perfect impressions is his "Tree of Life," under which all the birds and flowers of Europe and America seem to gather. Though in time he became an American citizen and is now classed an American, he is essentially Italian in his conceptions and strangely has turned with great unconscious eagerness towards a presentation of Italian ideals. He returned to Italy in the summer of 1926. A strong vital figure in art, one follows him with interest at every new turn of development.

BORN in New Jersey in 1864, his family moved to New York when he was still a child. Here he received a thorough art training and carried off the Medal the first time he exhibited when only eighteen. But he was too great an individualist and too delicate and sensitive to meet with the success which this achievement foretold. Being an artist with a personal vision and removed from all ideas of reality, he soon was forgotten by the art world of New York, which especially in the last half of the nineteenth century devoted itself to genre pictures. However, in 1917 he sent some pictures to the Society of Independent Artists and was rediscovered by them, for the unusual quality of his work proclaimed in every line the fine lyrical quality of his art. Since then the Societe Anonyme has constantly exhibited him.

LOUIS EILSHEMIUS

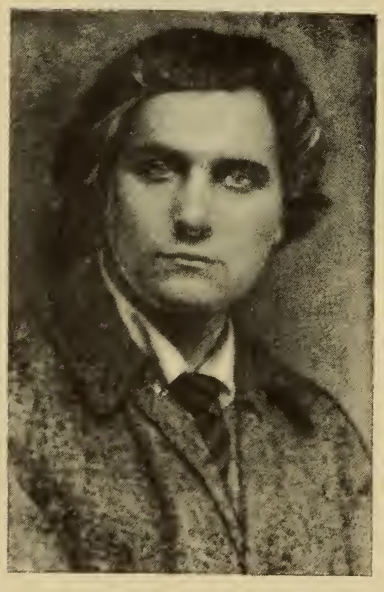
WALKOWITZ

BORN in Siberia in 1880, he came to the United States as a child and studied art under Walter Shirlaw. Later he went to Paris, returning to the United States in 1907. Ever since his return he has devoted his spare time to the promotion of Art in this country. For some time he was associated with "291" and later with the Societe Anonyme. His influence among his own groups has been very profound. His earnesty, sincerity and devotion towards art is very beautiful. His paintings are mostly in private collections in France, Italy, England, Germany and the United States. In 1925 B. W. Huebsch published a hundred of his drawings in a book by that title "A Hundred Drawings."

WALTER PACH

BORN in New York in 1883, he studied under Leigh Hunt, Chase and Henri, continuing his studies in Europe for the most part independently. In 1913 he helped Arthur B. Davies and John Quinn to organize the now famous Armory Show. His fine appreciation of the works of the free lancers in art caused him to be called upon to write for Scribner's and many other magazines on this subject. Though he has not abandoned his painting, he has devoted the greater part of his life to lecturing on Modern Art in most of the museums of this country as well as at various universities, besides the University of Mexico and the Ecole du Louvre. He is the author of "Masters of Modern Art" and of "Georges Seurat," as well as the translator of Elie Faure's "History of Art."

WILLIAM ZORACH



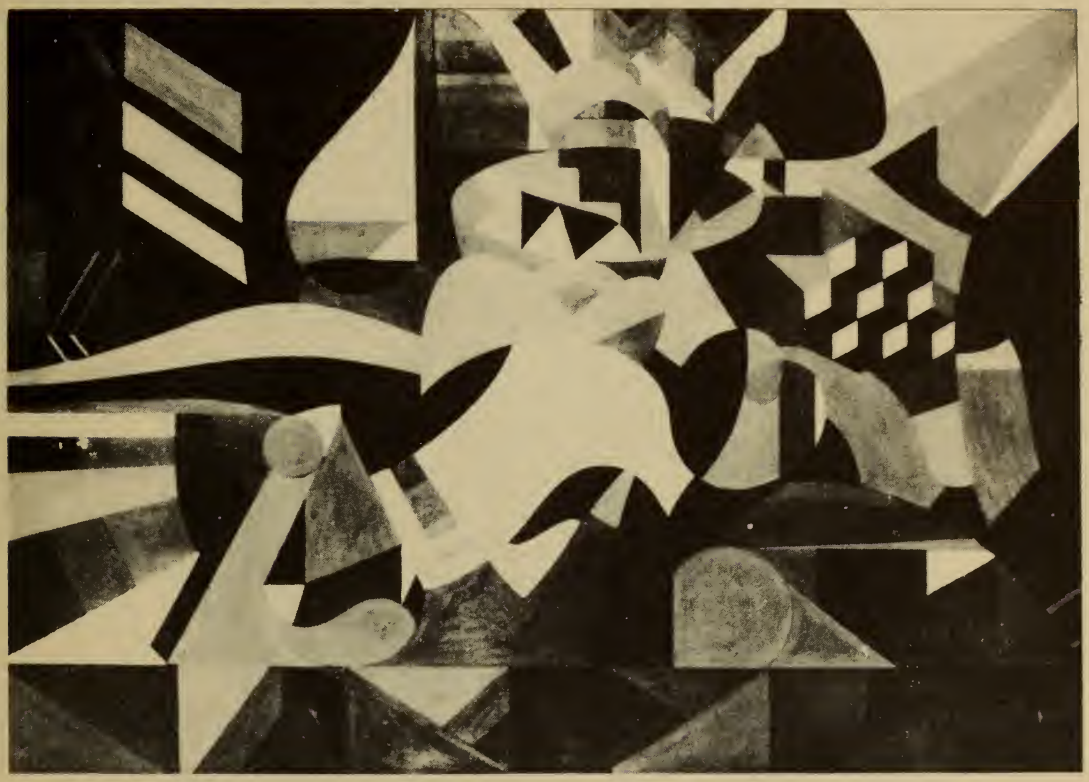
BORN in Russia in 1889, he came to the United States when quite a child and studied art in Cleveland, Ohio. Later he came to New York, where he entered the National Academy of Design and the Art Students League. His works are owned in the private collections of Lathrop Brown, Esq., Mrs. Nathan J. Miller, Ralph Jonas, J. F. Schwarzenberg, Esq., Albert Gallatin, in the Howald Collection, Columbus, Ohio, the Philips Memorial Gallery, Washington, D. C. and by Mrs. Harry Payne Whitney of New York. He has a strong personality with a very fine sense of line. In his water colors he shows his gift as a painter.

MARGUERITE ZORACH

WIFE of William Zorach, she was born at Santa Rosa, Cal., in 1888. She went to Paris to study art and on returning to America developed a very rare and unusual expression, based on the old New England hook rugs. Two of her very finest examples done in this style are now owned by Lathrop Brown, Esq. These are "New York" and "The Family Supper." Besides this she is also a painter and is represented in the collections of Mrs. Nathan J. Miller, Ralph Jonas, Mrs. Maurice Wertheim, Mrs. Daniel O'Day and others.

PRESTON DICKINSON

Was born in New York in 1891. Studied art at the Art Students League and in 1910 went to Europe, where he continued his studies at the various museums. In 1915 he returned to America and has been exhibited at the Daniel Gallery without a break for the past seven years. His works are to be found in the museums of Cleveland and Brooklyn, in the Pennsylvania Academy of Fine Arts and in the Philips Memorial Gallery at Washington. He is a very finished painter.



JAY VAN EVEREN

WAS born in Northcastle, N. Y. about forty years ago and received his training as architect at Cornell. He went to the Art Students League to study art and has devoted his life to the research and extension of the domain of pictorial design. He has mural decorations in the De Witt Clinton High School and in various private residences in New York and Newport.

CHARLES DEMUTH

WAS born at Lancaster, Pa., on November 8th, 1883. He studied art at the Pennsylvania Academy and went to Paris first in 1907.

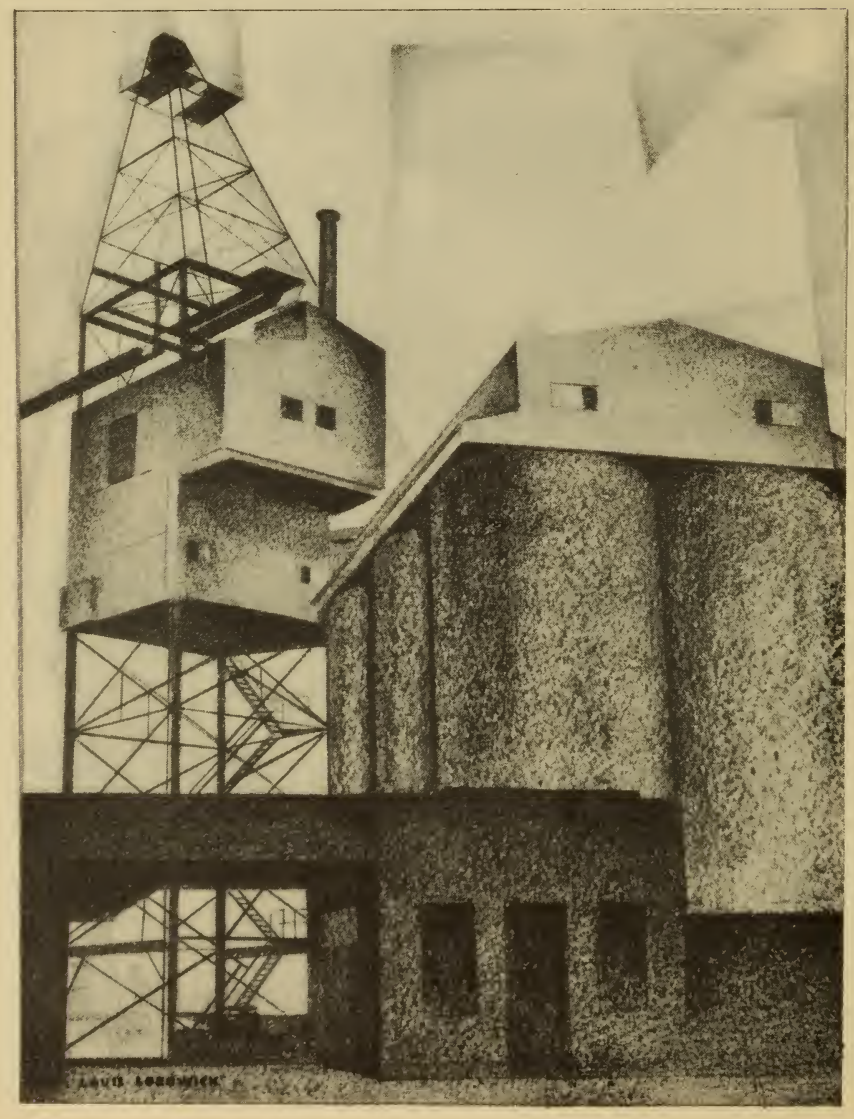
He returned to Paris in 1912 and again in 1921. His works show great sensitiveness of design and feeling of beauty for the material object he draws or paints. He is represented in the Metropolitan Museum, the Brooklyn Museum, the Cleveland Museum, the Fogg Museum at Harvard, Cambridge, the Rochester Memorial Gallery, the Philips Memorial Gallery and was awarded the Silver Medal at the Sesqui-Centennial in 1926.

NILES SPENCER

Was born at Pawtucket, R. I. May 6th, 1893 and studied art at the Rhode Island School of Design. Later he went to Paris and Italy. His first one-man exhibition was held at the Daniel Gallery in April 1925. His work is represented in the Newark Museum, in the Philips Memorial Gallery, Washington and in a number of private collections.

LOUIS LOZOWICK

BORN in Russia in 1892, he began his art and general education in Kiev. He came to America in 1906 and graduated from the National Academy of Design in New York receiving the Silver Medal. He became an honor graduate of the Ohio State University and was for a year in the United States Army during the world war. From 1920 to 1923 he traveled abroad, studying for one year at the Sorbonne and one year at the Friedrich Wilhelm University in Berlin. He has worked at every conceivable thing, from shoemaker to bartender, while writing and painting at intervals. He has a remarkably fine and clear mind. His works were exhibited abroad and in the United States at the Societe Anonyme, the Society of Independent Artists, the New Art Circle and the Whitney Studio Clubs and the Salons of America. He made settings for the Fashion Show of Lord & Taylor's Centennial Celebration and a stage setting for G. Kaiser's "Gas" in Chicago. He is the author of a brochure "Modern Russian Art," published by the Societe Anonyme, 1925.



BORN in Wisconsin in 1891 and went to Chicago to study art at the Art Institute. A fine sensitive painter who tries to keep his own personality intact, he studies with eager interest the various new methods as they appear. He has lately been added to the Charles Daniel group at the Daniel Gallery.

KARL KNATHS

TO quote:—I am twenty-six and have painted for the past eight years. I am self-taught. I was born in the Middle West, much to my delight. I may mention I have very little desire to go to Europe, as America seems to possess much more than I can really know. I firmly believe in America and its system of construction and I know there is all the material here for a painter to express in his or her terms. I believe that artists should be more concerned and interested in their surroundings and present day life and I cannot see any possibility of a sincere expression dealing with anything but the spirit of modern development." His pictures are in the private collections of Katherine S. Dreier, Professor van Roorsbrooks, Dr. Cigale and Mrs. Ripply.

PAUL GAULOIS

WAS born at Asheville, N. C., in the early 80's and went to Washington to study art at the Cochran School. Later he completed his studies at the Pennsylvania Academy of Fine Arts and from there went to London to work with Frank Brangwyn. To quote from his own statement: "The inference that the above schools have taught me tendencies which I have followed is fallacious. I have tried to apply modern principles to mural decorations and have done so principally in theatres, hotels and book illustrations. The first and largest mural painting done in the modern spirit in our country opposed to the old official academic sense was done for Loew's theatre lobby, Cleveland, Ohio. Other murals are executed at Atlantic City, Sesqui-Centennial Philadelphia, Washington and Newark, N. J. He is extremely gifted.

JAMES DAUGHERTY

STUART DAVIS

WAS born in Philadelphia. He came to New York to study art, working as an illustrator as well as a painter. He was one of the group to exhibit with the International Armory Show in 1913, the Society of Independent Artists, the Whitney Studio Club as well as in other towns.

WALLACE PUTNAM

BORN in Boston in 1899, he studied art for six months in the Massachusetts Normal Art School and six months at the Museum School. He feels that whatever value his training has given him has not been through the practical application at art schools but through the study of old masters in museums. Later he moved to Hartford. There he became aware of the modern point of view which interested him tremendously. He gave two exhibitions and wrote a weekly column on art for the Sunday Hartford Courant. In the autumn of 1925 he came to New York. He belongs to those rare spirits who earn their living through other means than art to enable him to express himself freely without compromise.

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The aim of the Societe Anonyme is educational. It is an International Organization for the promotion of the study of the experimental in art for students in America and renders aid to conserve the vigor and vitality of the new expressions of beauty in the art of to-day.

MEMBERSHIP DUES $5.00 AND $10.00 OR MORE. CONTRIBUTION TO BUILDING FUND GRATEFULLY RECEIVED

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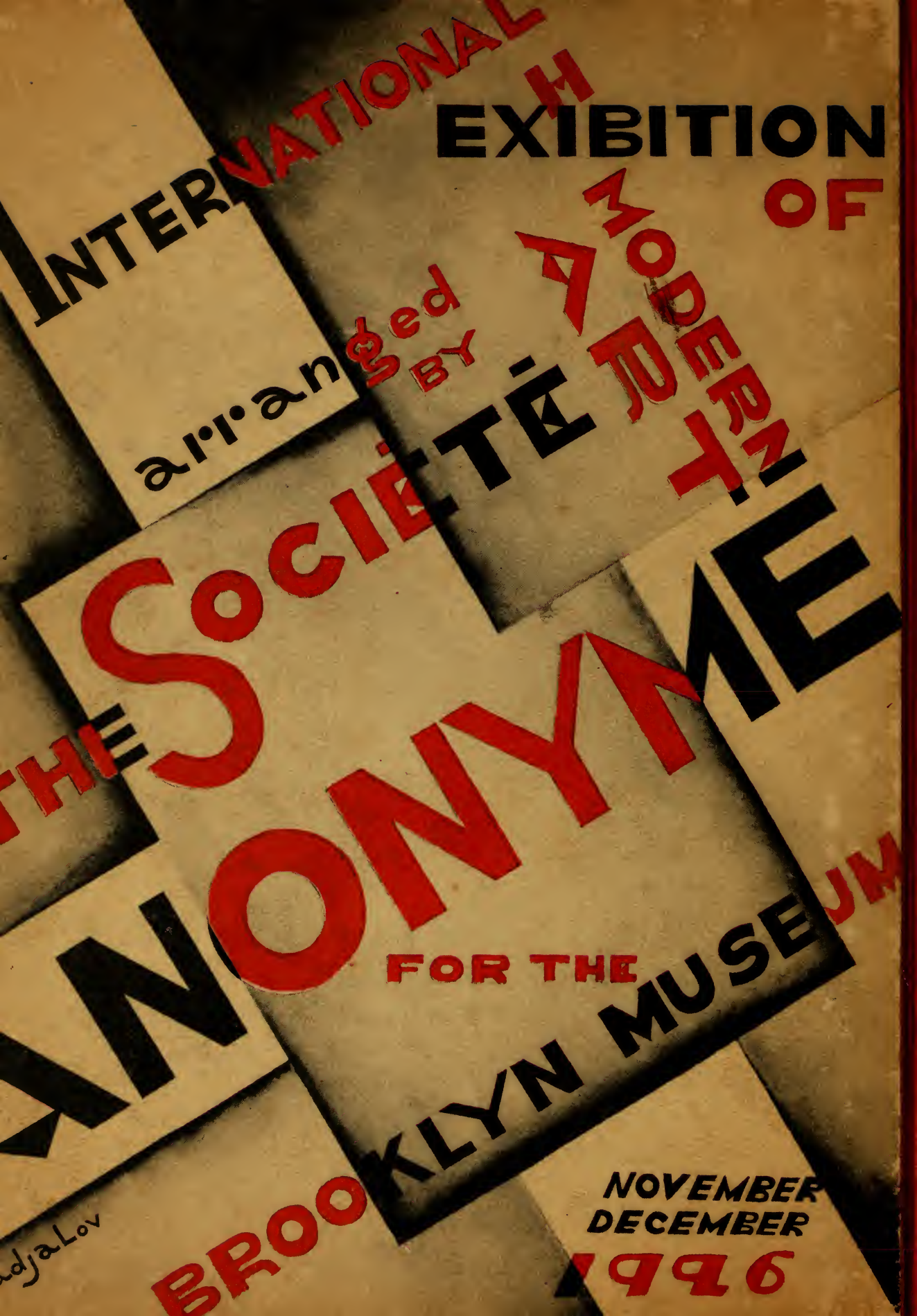
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